

THE RCM MAGAZINE



Volume
XLVII

1951

Number
2

THE R·C·M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS
AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC
AND OFFICIAL ORGAN OF THE R·C·M UNION



"The Letter killeth but the Spirit giveth Life"

VOLUME XLVII. No. 2
JUNE, 1951

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THE DIRECTOR'S ADDRESS

SUMMER TERM. 1951

THE story is told that not long ago, in a secluded corner of a famous London club, there sat two very important people. One was a high official of the Treasury, the other the chairman of a large Bank. They were deep in conversation, and another member of the Club who saw them said he would give a good deal to know what high policy they were discussing. Actually their conversation was something like this: The banker said to the Treasury official: "Do you use rubber gloves when you wash up?", and the official said to the banker: "No, I am not allowed to wash. I have to wipe."

That story puts into a nutshell what is probably the most extraordinary change that has ever occurred in the domestic circumstances of highly civilised, highly paid, and highly privileged men, accustomed hitherto to be served and waited on, so that matters of more lofty importance might have their undivided attention. And there have been no riots, no revolution, no putting down the mighty from their seat. A man continues to be a Cabinet minister, a financier or a civil-servant, a business man or a land-owner, but he takes his turn at the domestic chores when other help fails.

Last term I spoke of the Great Exhibition of 1851, of which this year and this present Festival is the centenary. Many of us have thus been led to recall some of the characteristic manners and circumstances of the early nineteenth century, and few things are more striking than the contrast between that social order and ours of to-day. One reads of the vast houses with unlimited ranks of servants, the masses of food and drink, the luxuries of clothes and carriages and elaborate social amenities. That is one side of the picture. The other is the hardship, poverty, disease and degradation of the submerged masses of the slums. There has certainly been a levelling, both up and down, and I do not think that even the most inveterate old grumblers of to-day, who hourly denounce the controls and restrictions under which we now live, would really wish to go back to the chaotic mixture of luxury and squalor which existed in our cities a hundred years ago.

This process of levelling, of which the two main features are high taxation of the well-to-do and full employment of the workers, has affected every aspect of our social and political life, including the life of the artist, be he author, painter, actor or musician. For taxation has virtually eliminated those wealthy patrons on whom in the past the arts so largely depended, while regular work and wages has produced a new and enormous public of small means

who can, if they will, demand public artistic amenities, to be provided either by such small contributions as they themselves can make, or by the public authorities they elect to levy and control public funds. If therefore the arts are to flourish in this new economic environment, the interest, the taste, and the discrimination of the general public is of fundamental and increasing importance, and though ordinary men and women may not individually be able to do more than make a very modest contribution, they can choose social and political leaders whose power and influence may be virtually unlimited.

I have often said to gatherings of music teachers that though their chances of finding a Beethoven among their pupils may be very slender, there is no doubt at all that a whole succession of future Prime Ministers, Secretaries of State, Directors of Education, Trade Union leaders and influential civil servants are there in our schools now, and we teachers are teaching them. And it is these children who will ultimately decide how and to what extent the arts of the future shall be supported, just as the patrons of the past and the State or local Authorities of to-day were and are inevitably the product of whatever standards of taste or education they may have encountered and absorbed in their own earlier years. And it is of little use to search for a Beethoven if there is no-one to appreciate him when he is found.

The wealthy patrons of the past were of course not all enlightened. Far from it. You may have read Dr. Johnson's verdict, "Is not a patron," he wrote, "one who looks with unconcern on a man struggling for life in the water, and, when he has reached ground, encumbers him with help?" That is an angry exaggeration, but there is no doubt that then, as now, both patrons and public wanted to be on the side of the winners, and were much more ready to pursue the successful than to help and encourage those who still had a reputation to make. And there was always a possible social gulf, between those who performed and those who paid for the performance, which induced touchiness on the one side and snobbery on the other. A titled lady once engaged a famous player to perform at her party and remarked with rather pompous condescension that the artist would be invited to mingle with the guests. "In that case," he replied, "my fee will be doubled." That kind of social antagonism was inherent in the relation between a stupid patron and a sensitive artist. You will remember how violently Beethoven reacted to any suggestion that even the most generous of his noble friends had any right to claim superiority of any kind, social or artistic, either in his presence or with respect to his art.

At the same time there is no doubt that many of these powerful amateurs could and did help young artists to an extent to which there is no parallel to-day. They could afford to take anyone they wished into their employ, providing not only direct and personal encouragement, but also complete and adequate maintenance for as long as might be, sometimes for the best part of a lifetime. Naturally even these better patrons varied in their tastes and needs, and some of their pensioners chafed under these conditions, feeling

that material security might perhaps be bought too dearly. But the fact remains that in these aristocratic establishments, or by direct subsidy from a wealthy man, there were positions of reasonable security to which a young artist with talent and good fortune might attain. We have now to replace, if we can, that patronage of the great houses, and of the great public institutions, to which we owe a very great part of our artistic heritage.

If you think for a moment how much the Italian renaissance owed to the church, how many of the greatest architects, sculptors, painters and musicians were so permanently and generously employed under the patronage of the church, and if you look round to-day for any institution, public or private, which can even remotely compare with that wealth of artistic encouragement, the opportunities, the skill, and the public appreciation which was then so widespread and so lavish, you will, I think, agree that the chances of our leaving to our descendants anything approaching the artistic triumphs which our ancestors have bequeathed to us, is slender indeed.

Even as late as the eighteenth century John Sebastian Bach could find himself in a position where it was a normal part of his duty not only to perform music, but to create it, and that on a vast scale. Haydn, under private patronage, was equally secure. I imagine even Bach must have sometimes felt less than enthusiastic when he sat down to write yet another of his scores of church cantatas, but there is no position to-day in which a man could so consistently and uninterruptedly discover and develop his genius. Some of the Italian painters must have tired of large altar-pieces, walls and ceilings, just as the Dutchmen must have tired of painting Burgomasters and civic functions, but the institutions these men served were the foundation of that practice and perfection to which these artists attained.

Kings and princes could be almost equally lavish in their patronage. Here, too, I have no doubt that painters often grumbled at the prospect of yet another noble portrait, but the building, the decoration, the modelling, the furniture, the pictures, the ornaments, the music and musical instruments, the glass, china, services of plate, jewellery and knick-knacks of all kinds, which these princes and nobles commissioned, kept a complete and highly distinguished artistic world in being. The great houses of which I spoke earlier, up to the end of the nineteenth century, inherited and to a considerable extent retained this tradition. They too kept a great many artists in substantial employment. They are gone, and I see no sign of what is to replace them. Our public buildings are now largely utilitarian. Our houses are labour-saving. Decoration is out of fashion. There is no longer much demand for the skill and craftsmanship which you can see every day when you glance at the cases in our entrance hall here. I know of no other concert hall as well adorned with pictures as this one where I am speaking now. The age of such artistry and adornment appears to be past. Railway posters are no substitute for altar-pieces, nor is the engineering of ferro-concrete a substitute for the architecture of carved stone.

Out of this revolution of values, for it is a revolution, we musicians have emerged more fortunate than any of our fellow artists. For music is a corporate art which can appeal directly to large audiences, and the new democratic public has accepted us as worth preserving and encouraging. There is certainly far more public music to-day than ever in the world before, and it so happens that our art is the one most easy to reproduce and broadcast. The only serious complaint we might make is that nine-tenths of what we are asked to perform is music of the past, and that the vagaries of patronage have been replaced by the tyranny of the box-office. On the whole, however, we are reasonably flourishing and apparently in increasing demand.

Our friends the actors are not nearly so secure as we are, but they too manage to survive, in spite of broadcasting and the cinema. What television is going to do to them, and incidentally to us as well, is a doubtful prospect. If it reduces the living actors to a select few, and if it depletes our concert-halls, then we and the theatre will be companions in distress. But we are both of us far better off than the fine arts. Indeed one of the most acute artistic problems of our time is how to select and maintain the young craftsman, be the medium pencil or paint, wood or stone, iron or gold. That is a subject outside my immediate province, and this is neither the time nor the place to develop it. But it is to be hoped that those public authorities who are building churches, halls, offices and schools will remember the decorative arts, and not confine themselves to girders and concrete, to light, heat and plumbing. There should also be room for sculpture, painting, and the skilled crafts.

Meanwhile, we musicians must make music, and be thankful that the world still wants us.

THE PILGRIM'S PROGRESS

By MICHAEL MULLINAR

AS in 1948 the outstanding musical event of the year was the performance of Vaughan Williams's sixth symphony, so in this year of the Festival of Britain the outstanding musical event will certainly be the production at Covent Garden of the "The Pilgrim's Progress." The composer doesn't call it an opera. He calls it a Morality, and dispenses with a good many of the conventionalities of opera—no prima donna parts, for instance, and none of the usual love duets. But, there is a chorus, and the chorus, as in other operas of Vaughan Williams's, has a lion's share of the music. Opera or Morality, this is essentially a work for the theatre.

Bunyan's masterpiece, and the idea of setting it to music, has always haunted Vaughan Williams. It has been simmering in his mind ever since, a long time ago, he wrote incidental music for a play or pageant, a scene of which was based on Bunyan's story. And the idea of the Pilgrim is not very far away from the music of



THE HOUSE BEAUTIFUL

(ACT I, SCENE II)

From "The Pilgrim's Progress"

the Fantasy on the Tallis theme written as far back as 1909. Then in the early twenties he wrote his one-act opera, "The Shepherds of the Delectable Mountains." During the last war he wrote more incidental music, on a much larger scale this time, for a dramatisation of the story by the B.B.C. But he still hankered after the realisation of a full-scale work on the subject. As long as the war lasted there was little likelihood of the performance of a work of this nature, so he settled down and wrote the fifth symphony in D major. Here again Pilgrim hovers in the background, for in the earliest published edition the slow movement was headed by Bunyan's words, "Upon this place stood a cross, and a little below a sepulchre. Then he said, 'He hath given me rest by his sorrow; and life, by his death.' " But as people began to imagine that the whole symphony was programme music depicting various incidents in the journey of Pilgrim, the composer definitely denied anything of the kind, and said that "except in the slow movement the symphony has no dramatic connection whatever with Bunyan's allegory," and in later editions the quotation was, in fact, left out.

We shall hear themes in this new opera that we have already come across in the fifth symphony, but at a play-through of the work not very long ago, I remember Vaughan Williams saying, "By the way, if anyone tells you 'Ah! there's a theme out of the fifth symphony' just say 'Yes—it is.' " So we had better leave it at that. However, the symphony does unmistakably put us in the right mood for the opera, and gives us a fore-glimpse of the Promised Land.

Dr. Johnson said that the Pilgrim's Progress is one of the few books in the world "wished longer by its readers." The same might be said of this music by Vaughan Williams. Even so, to compile a libretto out of Bunyan's story, one has to omit, however reluctantly, many of the familiar characters and incidents. Some people may be disappointed that their own particular favourite has not been included. But on the whole, I think the composer's choice will be that of the majority.

Wagner used to give interminable readings of his librettos to his friends before playing them a note of the music. Sometimes one suspects the strain on his listeners must have been rather severe. There would be no strain if, very improbably, Vaughan Williams elected to do the same, for the libretto of "The Pilgrim's Progress" is in itself great literature, the words taken from Bunyan and the English Bible, and the incidents chosen and pieced together with extraordinary skill.

The opera is in four acts with prologue and epilogue. It opens with Bunyan in Bedford Gaol reading over the opening of "The Pilgrim's Progress" from this world to that which is to come, in the similitude of a dream. As he comes to "I dreamed, and behold, I saw a man," Pilgrim enters, the action proper begins, and the figure of Bunyan fades into the background. The four following acts show Pilgrim's progress from the dramatic flight out of the City of Destruction till he reaches at last the Celestial City. Then the epilogue, bringing back Bunyan, who

takes his book out of his wallet and offers it to the audience, holding it out with both hands—"O then come hither and lay my book, thy head and heart together"—and on this simple and moving gesture the final curtain falls—a beautiful and perfect ending.

The scenes and incidents chosen are the House Beautiful, the Arming of the Pilgrim, the Valley of Humiliation and fight with Apollyon, Vanity Fair, Pilgrim in Prison, the Meeting with Mr. By-Ends, the Shepherds of the Delectable Mountains, and Pilgrim reaches the End of his Journey. Surely a goodly choice. And how satisfying to find that in the scene of the Delectable Mountains practically the whole of the lovely music of the original one-act opera remains unchanged. Only the end has been altered and expanded to meet the needs of a full-length work.

The music throughout is entirely the composer's own, except for the interpolation of the "York" hymn-tune and a phrase from the Tallis theme. Both these interpolations are used with tremendous effect in the finale of the fourth act, where the "York" hymn-tune is thundered out in the orchestra, while the double chorus of Heavenly Beings and men and women on the banks of the River of Death, roll out their "Hallelujahs" to a phrase of Tallis, with peals of bells and trumpets.

A great deal of the music is of a contemplative nature. There is ample scope, though, for drama. Pilgrim's fight with Apollyon is one of the most thrilling climaxes Vaughan Williams has given us. It will be interesting to see how this scene is presented. The composer has definite ideas about the staging and knows exactly the effects he wants. Some of these are very interesting and original. The Pilgrim's Way, for instance, is to be seen clearly from the outset to the end of the journey throughout the four acts. The costumes are to be a fantastic medley of all periods, down to the present day, as they might seem in a dream. The stage directions indicate that the fight should be done in three tableaux with the monstrous shadow of Apollyon thrown in silhouette on to the sky-cloth. Apollyon is invisible—his voice being projected from off-stage through a megaphone, supported by the wailings of the Doleful Creatures, his attendants, lions, hobgoblins, satyrs, dragons, "all with blazing eye-balls"—who as they actually appear present the producer with another interesting problem.

On the vanquishing of Apollyon this very dramatic music gives place to one of the most heavenly moments in the opera. As the Celestial Being brings the branch of the Tree of Life to heal Pilgrim's wounds, we hear one of those glorious tunes that we have come to associate with Vaughan Williams—an exquisitely quiet ending to this most dramatic act: one can almost feel the Balm of Healing descending on Pilgrim's wounds. Then, in the third act, the orgiastic music of Vanity Fair! How different is this Fair, depicted with terrifying realism, from the happy strains of the Fair in Hugh the Drover. There the street-vendors cry their wares to lovely traditional tunes. Here they sell the souls of men to music as sinister as that of Satan in the ballet of Job—equalled only by the macabre introduction of Lord Hate-Good to a snarling

fanfare of muted trumpets which brings on the mob clamouring for the death of Pilgrim and culminates in the horrifying, grotesque march as they drag him off to prison—"Away with him! He is guilty of death!"

At the beginning of Act Two we get more glorious work for the chorus. As Pilgrim is armed for his journey "Certain persons clothed in gold" sing "Who would true valour see?" to a magnificent tune which accompanies the procession from the Armoury and builds up to another splendid climax while the arming actually takes place in view of the audience.

Even in such a serious work, a place is found for humour. This is introduced in the character of Mr. By-Ends and that of his "virtuous" wife, a lady not appearing in Bunyan, who only tells us by the way that Mr. By-Ends is a married man. Vaughan Williams brings her on in the flesh, and she and her husband take part in a very amusing scene—a delightfully humorous setting of "Yet my father was a waterman, looking one way and rowing another." This, and the elaborate leave-takings of this precious couple from Pilgrim, the composer has treated with characteristically racy humour.

The whole work is so full of colour and incident from start to finish that one could go on writing about it at great length. This would only be, I feel, to take the edge off the thrills to come. My idea is to whet the appetite, to give no more than a foretaste of the many good things in store when this major work by our greatest living composer takes the stage of Covent Garden.

A MUSICAL TOUR OF NEW ZEALAND

By GRAHAM CARRITT

I T was very exciting to receive an invitation to go on an examination tour of New Zealand, for I had always heard what a lovely country it was and felt also that musical life must be very active there. Friends of ours had sent us from time to time illustrated journals with fine pictures of the scenery, and from my experience at the Royal College I could hazard an estimate of musical education in those islands, and in neither respect was I disappointed. For New Zealand must be one of the most beautiful countries in the world and musically it is full of life and activity. I might add that New Zealanders are kind and hospitable beyond words, and their love and loyalty for Britain and "home" is a lovely thing.

My wife and I set sail in the middle of June last year, torn between leaving our home and family and the thrill of setting out on a great adventure. After the good-byes at King's Cross, surely the most nauseating of London stations, and the hideous journey to Tilbury, it was a thrill to see the spotless "Rangitane" awaiting us and to smell the smell of the sea. Our quarters were charming, roomy and very comfortable, and the public rooms were most

attractive, with delightful colour schemes and full of light ; a music-room of moderate size and with a good grand piano was an especial joy. Thus four fascinating weeks fled away, although we saw little land: a glimpse at Curaçao and picturesque Willemstad, a day going through the Panama Canal, a sight of the Azores four days "out" and of Pitcairn Island a week from New Zealand—and that was all. But possibly what fascinated us most was watching the ever-changing colours of the Atlantic Ocean and the rhapsodic flights of glittering flying fish in the Caribbean Sea.

Our itinerary in New Zealand was comprehensive and intricate. We started with four weeks at Auckland, the largest city in the country, situated with its highlands and islands towards the north of the North Island and possessing one of the finest harbours in the world. Then we had two weeks at Hamilton, some 80 miles away, in the agricultural region watered by the Waikato River, on whose banks the wattle trees were showing their yellow mimosa flowers in profusion. A fortnight's holiday followed, with 600 examination papers to correct, partly at Tongariro in the snow mountains of the National Park and partly at Rotorua among the amazing geysers and exquisite lakes, around which Maori legends especially abound. Then, after a few days back in Auckland, we flew south to Wellington, splendidly placed on mountainous slopes that overlook the superb harbour, and here we stayed one glorious week. And so to the cathedral city of Christchurch, in the centre of the East Coast of South Island. This journey we made by sea. Ten days were spent in that charming city, whose parks and pastures often recalled Oxford, especially the "House meadows," although in this time we fitted in an all-too-fleeting visit to Dunedin, 300 miles further south. Next we went back to North Island for a sojourn of five weeks in the western district of Taranaki, a most beautiful pastoral region dominated by snow-capped Mount Egmont, in shape a perfect cone and very like a Japanese mountain. The flowers and flowering shrubs here are indescribably beautiful: azaleas, hydrangeas, rhododendrons, jacarandas, wisteria, paulownias, coral trees, flame trees and shrubs of broom 20 feet high, trees of pink heath and fields of wild lupin—the whole country is a riot of gorgeous colour.

From Taranaki we moved across to the East Coast, visiting the Waitomo glow-worm caves on the way. These are of breathtaking beauty, and at 300 feet below ground you feel as though you had been translated into the "Milky Way"; the effect is absolutely ethereal. After a fortnight at Hastings and Napier, a fine seaside town, and Gisborne further north, we flew some 800 miles back to Christchurch and then motored to Timaru, two hours to the south again. Timaru is a charming seaside resort from which fine views of the Southern Alps are to be seen. After a few days there we returned to Christchurch, with three more weeks "to go." Part of this time we spent on holiday again, with more examination papers to correct, by the Southern Lakes at Queenstown, whither we went by the majestic heights of Mount Cook. Lake Wakatipu was our chief delight, and surely nowhere in the world could more

loveliness be found, with the superb range of "the Remarkables" towering above and the exquisite colours of the lake below, whose banks were absolutely covered with wild flowers and blossoming shrubs of every hue. Then, after a brief period in Christchurch, we had four extremely happy days at Wellington before boarding the enchanting "Monowai," which was to take us to Sydney and the homeward-bound "Orontes."

During our five months in New Zealand I naturally had a very full programme of examination work, but in addition to that I did a great deal of lecturing on various aspects of British music at the university colleges, music clubs and societies, and in many towns and small villages. The Broadcasting Service, too, were very kind to me and I gave eleven broadcast programmes for them. Apart from all this, we were constantly asked out to concerts and music-making of various kinds, as well as to private houses, where the hospitality was most cordial and generous. I do not think a week passed in which our bedroom was not gay with flowers that friends had given us.

The musical education in New Zealand seemed to me to be outstandingly good. The performances in the various "grades" compared very favourably with the standards at home, though in the "Letters" (which corresponds to our A.R.C.M. and L.R.A.M.) the candidates were perhaps rather less successful. The Convents play a very big part in musical upbringing and there is no doubt that the teachers know their part well and show a very human approach in teaching each individual pupil. Some of the string-playing was striking and nowhere in examination work have I heard better intonation and phrasing than were shown by a number of candidates of Timaru Convent. In adult musical education the university colleges play an important part. At Otago University, Dunedin, Dr. Galway has produced some splendid results, and at Canterbury University College, Christchurch, Dr. Vernon Griffiths has worked on similar lines with telling effect. These two musicians, who combine creative talent with educational genius, have done much work together to encourage both performers and listeners in South Island. A series of song-books entitled "The Dominion Song Book" has been compiled by them, containing sacred and secular songs arranged for four-part choirs and particularly well suited for young people at the difficult stage of adolescence. Dr. Vernon Griffiths, too, has written a book, "An Experiment in School Music-Making," in which he has shown how he has been able to get large numbers of young musicians playing together in an orchestra at all stages of experience by a judicious re-setting of the scores. Such concerts are extremely popular, for the young instrumentalists love playing and their parents love listening. In this way a real love of music is being fostered throughout the country and the value of such work can hardly be over-estimated, for one has to realise that there are only four generations so far of New Zealand history, and this is an extremely short time in which to build up a musical tradition and establish a social and financial system to uphold it.

At Victoria University College, Wellington, the musical director was unfortunately away when I was there, but when I lectured at this institution I met many of the music students, talked with them, and found them extremely keen and knowledgeable. At Auckland, Professor Hollinrake, in most difficult conditions, has built up a splendid equipment and has an extremely detailed curriculum and a following of some 170 students. At this University College much stress is laid upon the study of musical history and there is a fine library both of books and gramophone records and a lovely radiogram for the use of the students. That all this musical education bears forth good fruit is not difficult to prove in Britain, for it is notable how many young people come here from New Zealand, showing great talent as instrumentalists, singers and composers, and usually achieving considerable success.

In addition to all this academic activity, musical festivals and competitions and choral singing are very popular in New Zealand. Among the leading choirs we heard were the Dorian Singers at Auckland, a women's choir under Mr. Luscombe, of the Teachers' Training College; the New Plymouth Choral Society; the Ashburton Choral Society, the Ashburton Vocal Study Group, and the Temuka Choral Society. These last three choirs all belong to Canterbury Province and with others of that region combined in singing a fine cantata composed especially for the Christchurch Centennial Festival by the young composer John Ritchie, who is coming to the fore as a New Zealand composer. His work, "Then laugheth the year," was beautifully sung and made a great impression with its youthful sincerity and happiness and its pleasantly modern touches. But possibly the finest choir of all was Stanley Oliver's Choir, "The Schola Cantorum," of Wellington. This we heard sing at a most enjoyable musical evening at Government House. The programme consisted of Tudor madrigals and modern madrigals by Holst, Vaughan Williams, Arthur Bliss and Gordon Jacob. In between these groups we were given some incredibly funny settings of American advertisements by Randall Thompson. The singing was impeccable and the "Schola Cantorum" could hold its own against any choir anywhere. Distinguished singing of a different kind was rendered by the choir at Christchurch Cathedral, where the Cathedral Service under the direction of the eminent organist, Foster Browne, would delight the heart of the most critical music-lover.

In the realm of composition output is considerable, but music very difficult to obtain. Among the older men, Gordon McBeth has written some charming songs and piano music, and Dr. Galway and Dr. Vernon Griffiths have written much vocal music, both sacred and secular, and organ music also. In this last Foster Browne, too, has been active. Among the younger men, John Ritchie's name has been mentioned above as a composer of promise, and Douglas Lilburn has already made a reputation for himself. Among his works are four preludes and a sonata for piano, much chamber music and some orchestral music, including a symphony which Michael Bowles, the very active and enterprising

conductor of the National Symphony Orchestra, is to conduct shortly. It could not, however, be said that New Zealand composers have as yet created a definite or distinctive style essentially belonging to their country. A visitor from home might expect a music influenced by Maori elements, but the truth would seem to be that the Maoris have been much more influenced by Western composers than the latter by Maori. These people had a music of their own, in which quarter-tones were employed, and rhythm was of predominating interest, and the accompaniment character on flutes of various kinds, but it was music of a primitive kind and melody was not thought of as something significant in itself but was always associated with words and purposeful actions. The songs were mostly sung with gestures, which included the swinging of the "pois," or balls made of grass, with swish or thud against arm or hand, and in Maori performances to-day it is the amazing synchronisation of the singers in gesture and action and the subtlety of rhythmic life that stand out. The Maoris, being by nature very impressionable, were at first greatly attracted by the Moody and Sankey hymns brought by the missionaries and then by sentimental American songs with sugary harmonies. These they often present with action and ukelele accompaniment, but their own music they have unfortunately allowed to fall into desuetude. Alfred Hill, the Australian composer, is the great authority on Australian and New Zealand music, and to his writings I must refer my readers for further study of this question, for I find my own knowledge all too limited, at present.

During my visit the N.Z. Broadcasting Service were very interested in my work and extremely kind to me. I was especially glad that, in addition to three lecture-recitals I gave for them on Czech, Baltic and Scandinavian music, I also recorded seven illustrated talks on the British tradition in music, linking up present with past. This series consisted of one introductory talk dealing with former days as concisely as possible, and then three on Vaughan Williams, two on William Walton and Constant Lambert, and one on Benjamin Britten. Just before leaving I also recorded my general impressions of music and musical education in New Zealand.

As you can imagine, I was greatly impressed by what this Dominion is doing and achieving musically. There are many fine musicians at the head of affairs and as a result New Zealand is becoming really musically-minded. The younger generation are indeed lucky to be enjoying the results of all the strenuous labours of their elders. One has to realise that this country is four days' journey by sea from the nearest continent and that she is a young country, as I have already stressed. Consequently, it amazed me to find that so many people knew Vaughan Williams's sixth symphony and even quite recent compositions of Benjamin Britten, whose "Ceremony of Carols" is often sung at Christmas. Gerald Finzi and Rubbra were also known to the "connoisseurs." This shows the ardent interest in British music, especially of this century, and I found quite often that enthusiasts had come some 20 or 30

miles to hear my illustrated lectures on this subject. Walton's "Belshazzar's Feast" was little known to these audiences and made a tremendous impression, and such works as Farnaby's virginal pieces, John Field's Nocturnes, Herbert Howells's "Lambert's Clavichord," and some of John Ireland's piano compositions brought fresh pleasure; but, even so, I was filled with admiration for the knowledge that was shown and there were no doubts about the general desire—or rather the thirst—for more contacts with music from home. Since my return I have visited many music firms in London with lists of names and addresses to which music could be sent and found a most cordial welcome. All these contacts seem to me to make one's work so worth while, and from this inadequate account of our tour you will perhaps realise how satisfying, as well as enjoyable, it was in that lovely, hospitable land so many thousand miles away. It was very good at the time, and its impressions and memories are not likely to fade.

OPERA MADE TO MEASURE

By HUGO COLE.

ABOUT a year ago, Mr. John Olive, the headmaster of a boys' preparatory school in Wimbledon, suggested that I should write an opera for the boys to perform. I was much attracted by the idea, and produced a work, lasting about an hour and ten minutes, which we put on for four performances just before Christmas. The problems that arose during composition, rehearsal and performance were so interesting, and sometimes so unexpected, that I thought other composers and teachers might like to read an account of them.

First, as to the libretto: a boys' school limits the choice. An opera without a woman is, to say the least of it, unusual; but the variation in size, appearance and temperament among boys from seven to thirteen is so large that this mattered the less. I wanted a story with plenty of action and plenty of humorous by-play: for small boys are natural comedians and generally not much given to contemplation. I wanted to avoid the sentimental streak which, I remember, spoiled so many stories for me when I was a child. For these reasons, and others, I chose the story of Midas and the Asses' Ears, of which I must give a synopsis to make subsequent discussion clear.

SCENE 1. King Midas goes hunting. He fails to catch the nimble rabbits and foxes of the forest, but meets Pan, whose music delights him. They challenge Apollo, the god of music, to play against Pan, and ask Tmolus, the mountain god, to act as judge. Each plays in turn, but Midas will not accept Tmolus's decision giving the victory to Apollo. Angered by his obstinacy, Apollo causes asses' ears to grow on the head of the king; the forest animals come out of their holes to laugh at him.

SCENE 2. Midas goes to the barber's. The barber is overwhelmed when Midas takes off his crown and discloses his long ears, but he is sworn to secrecy.

SCENE 3. Three farmhands sow corn. The barber, unable to contain his secret, comes to the cornfield and whispers it to the ground. The corn grows, and when the farmhands threaten to cut it down, tells the secret. Midas, however, turns all to his own advantage by awarding a new decoration, the Order of the Asses' Ear, granted for exceptional services to the State, and of which he is, of course, the first holder.

One object of any school production is to employ the largest possible number of children. For this reason, and also because I wished to spread the labour and avoid burdening any one boy with too many simultaneous problems, I divided the cast, as far as was possible, into singers and actors. The chief acting parts were non-musical, and the brunt of the musical work was born by the two-part chorus, who sat in front of the proscenium opening, half to each side, and described or commented on the stage action. During the competition in the first scene they sang against each other—one side for Apollo, the other for Pan. We had one boy with a really beautiful singing voice who played Pan and had the one full dress aria in the opera. Of the rest, the three barbers and the three farmhands sang, but mostly as two "unison trios." Midas, Apollo, Tmolus and the first barber, the chief acting parts, were all taken by relatively unmusical boys. We had a large body of animals in the first scene, and a different set, the smallest boys of all, for the cornstalks in the last. They crouched across the front of the stage, and gradually stretched up, holding big stalks, during the scene to represent the growth of the corn. When Midas's secret was at last revealed the stalks spoke in chorus; the producer was an enthusiast for choral verse-speaking, and this passage was added, at a fairly late stage, on her suggestion.

We were extremely fortunate in our orchestra, which consisted of flute (for Apollo), clarinet (for Pan), and five strings. Friends, mostly old College or Academy students, and many of them now much-occupied members of London orchestras, came along to play, giving the whole piece an air of professional alacrity and polish that was of immense value. No composer can be sufficiently grateful to the people who spend time and skill in bringing his ideas to life. We had two full orchestral rehearsals (one more than Dame Ethel Smyth got for the first London performance of "The Wreckers") and a smoothly working deputy system. Few amateur opera ventures can ever have been so well served in the orchestral department.

How many of the problems of this opera were non-musical! To produce ears for Midas that could appear during a few seconds' blackout, and ears for the smaller boys that would stay on their heads in spite of everything; to fit music stands with lights made out of cigar cases, and to collect ornaments fit for gods and kings (Midas's crown was studded with cartridge cases picked up on Salisbury Plain). These are matters that I need not apologise for

mentioning, for the composer cannot afford to overlook the practical issues that may arise. The effect of opera is cumulative: music, action, and décor should add up like the notes of a chord and just proportion must be observed. The conventionalised back-cloths and costumes were gay and suggested rather than imitated; the acting, like the music, was without subtle implications or overtones. I was lucky in that I worked throughout in the closest co-operation with John Olive, who trained the choir and conducted; Phyllis Olive, who produced; and my wife, who designed sets and costumes. If we avoided many mistakes, it was largely because no one of us ever got a chance, in the face of the other three, of becoming autocratic and demanding the impossible.

The purely musical problems were sufficiently interesting to me. I learnt much about the capabilities of singers aged ten to thirteen that I do not think is in the text-books. First, how well these boys can hold a part. Combinations of rhythms and really complex-sounding counterpoint seemed to offer little difficulty, provided that the individual parts were logical and singable. On the question of what really is a singable vocal line, I would like to remind you of Hindemith's procedure in writing children's songs. If, after half an hour's rehearsal, the children had not succeeded in learning a new song, it was discarded. Even so systematic a composer cannot, it seems, predict with certainty what children will be able to sing: experiment is the only test. I am fairly sure, however, that the trend among writers of children's songs to eschew the contrapuntal approach for the harmonic is misguided. This choir, at least, found parallel movement in thirds or sixths harder than independent movement; one side sometimes tended to pull the other into unison.

If part-holding presents little difficulty, starting is a different matter. One convinced wrong starter may pull the whole semi-chorus with him. These boys all learnt their music by ear (fortunately for the composer, who needed to produce only two copies of the score for the whole production), and though they will still sing when their attention is distracted by the stage, they may forget to look at the conductor. It is therefore necessary to be very careful about rests involving fresh starts; an odd bar or two of silence may give more trouble than a page of solid singing. The worst danger of all is the phrase that starts the same but ends differently—a snare known to all pianists who have memorised an exposition and a recapitulation. These singers were always liable, in one particular place, to jump to the wrong version, and we breathed a sigh of relief each night when the danger was over.

I feared that there might be some monotony with a chorus restricted to an octave range, D—D, with an occasional concession of a tone at either end. It turned out that fears were groundless. Like other instruments of limited range, a boy's voice can produce an illusion of great depths in the lowest notes of its range (compare the low flute notes in the Enigma "Dorabella"; or the low B flat of the oboe allowed, according to Mendelssohn, "only in cases of witchery or great grief"). At the other end of the compass, the

top E flat had in this particular chorus a wonderful ring to it, to be reserved for special occasions.

The greatest problem of opera, how to keep the stage alive while the music is developing, was in this case partly solved by the short time-scale of the individual musical sections. How much, here, the composer depends on the producer! If there is a procession, or a dance, or a quarrel, the mood of the music *must* coincide with that of the stage, and how can you write a processional without knowing how large the stage is, how big the procession, and how long the legs of the actors? For they must neither seem to trot round, nor to walk in slow motion with foot poised for action before each step. Many of the musical problems are eased if you write your own libretto. So often the music, as it grows, demands a change in the word-pattern, or will suggest new and better words. Literary merit matters less than timing, and style should, I believe, never be allowed to interfere with clarity. If I am right, an opera libretto should be like stage scenery—an affair of broad contrasts—and should not attempt the finer shades of meaning. I was therefore surprised when one or two people saw, in the first scene of *Asses' Ears*, an indictment of the musical festival competition system.

The four performances went off smoothly, in spite of an epidemic of colds. We had used up all the understudies by the third night, but more were forthcoming, all apparently word and action perfect. Fortunately, Pan, our one real soloist, survived all four nights. How delightful it is to work with such lively and enthusiastic actors! New animals appeared at rehearsals because they refused to be left out. One parent in the audience was heard to say, "I want to join in this one; we have to sing it in the bath every night." The chorus, once they were used to the stage and the unfamiliar sounds of an orchestra, sang with tremendous spirit and better diction than many adult choirs.

After the last night the animals were allowed to take their ears home, the stage was dismantled, the music stands dispersed. We all know that flat feeling when the performance is over. You throw a stone into the pond, and how quickly the ripples spread and vanish. Yet, after all, if we who are learning our trade can forget about competition judges, publishers' readers and posterity, and write for the immediate occasion and people we know and like, does it much matter if afterwards our work goes on to the shelf, perhaps for ever? I think not.

COMBINED OPERATIONS

By DAVID HALL

TOWARDS the end of the last year a group of enterprising young men studying at the Royal College of Science evolved an idea for bringing the students of their faculty into closer contact with their neighbours at the Royal College of Music. They felt that their College was perhaps too insular in its outlook, and that if some sort of liaison could be established with their fellows

of the R.C.M. this fault might, in some small way, be remedied. Accordingly a letter was sent to the Chairman of the R.C.M. Students Association suggesting a meeting. At the same time the Royal College of Art Students' Union was approached with a similar proposition. The outcome of this meeting was the tentative formation of an Inter-College Committee consisting of two representatives from each College.

Several preliminary meetings were held in an informal and friendly atmosphere. Peter Haskell, of R.C.S., being the originator of the idea, took charge of the proceedings, and gradually some definite plans began to take shape. Coffee flowed and there is little doubt that this admirable beverage helped to inspire us to some hard thinking. What was the first step to be taken to "set the ball rolling"? It was agreed that we would be pleased to entertain one another in each other's eating places, but the original idea was not to compare our respective diets and inter-college activities were not to be restricted to the table.

The scientists took the initiative by offering facilities to the students of R.C.M. and R.C.A. to participate in the activities of any of their multitudinous societies, which include debating groups, literary and political societies, a riding club and a jazz club. Not many of our people seemed to take advantage of this generous offer, but a step had been taken in the right direction. Shortly after this, the R.C.M. Students' Association extended an open invitation to the students of the other two Colleges to attend any of the chamber concerts on Wednesday evenings or the opera "informals" on Fridays. Meanwhile the artists invited us to attend a series of lectures on Art and assured us that we would be welcomed in their cafeteria at any time.

None of these gestures received much response, but the scheme was only in its infancy and we did not intend to give up the struggle without a fight. Quite clearly something had to be done to attract our stubborn students. We felt that once they had attended a meeting, their interest might well be aroused. After a good deal of discussion it was decided to launch the scheme with a tripartite debate followed by a buffet meal and a dance. It was felt that the latter part of the evening would attract the masses, even if the former did not. We agreed to hold the meeting at the Imperial College Union and to cut down the expenses to a minimum. Peter Haskell approached the Rector of Imperial College who was so enthusiastic about the idea that he offered to pay for the food and "etceteras" out of their commemoration fund. We were therefore able to go ahead with our plans with the comforting thought that admission would be free.

We could not hold a strict debate in the accepted sense of the word, because there were three different points of view to be expressed; consequently we decided upon a "grand discussion." The subject had to be appropriate and broad in conception so that there might be plenty of scope for suggestions and individual ideas. Ultimately we arrived at "Art, Music and Student Life." Perhaps this sounded somewhat cumbersome, but one could not have a much wider subject and it was, we hoped, topical, of general

interest, and stimulating to discussion. Three student speakers, one from each College, were chosen to lead the discussion. Next we had to find a chairman to control the "rabble," and, if possible, somebody to "sum up" the proceedings. Mr. Frank Howes very kindly accepted the chair and Mr. L. A. G. Strong was asked to "wind up" the discussion. Unfortunately the latter was taken ill with influenza, and, at the last minute, Professor Levy, the eminent scientist, stepped into the breach. Here we had two very distinguished gentlemen of widely different talents to add lustre to the gathering. It was hoped that their names would help to attract a large attendance.

We were not disappointed. The gymnasium of the Imperial College was literally "packed" on the all-important evening. The student speakers put forward several interesting theories and suggestions. The R.C.S. representative was in favour of having set lectures on Art and Music in the curriculum of his own College and similar arrangements in the other two Colleges. John Warrack, the R.C.M. speaker, felt that, before mixing with students of other Colleges could take place, we should endeavour to get to know each other in our own College. One had only to walk into the cafeteria to see all the singers at the "opera table," the orchestral players at another, the pianists at yet another, and various other little cliques at other tables never appearing to converse with anyone outside their own particular circle. Musicians are essentially narrow in their outlook, and it would require a superhuman effort to get many of them interested in any other subject. Should we not concentrate on encouraging scientists and artists to attend our concerts, recitals and plays? We might then get to know each other as individuals and, in so doing, inevitably broaden our outlook on life. Equally we should make an effort to take advantage of the many facilities that were offered to us by the other Colleges. Mr. Howes handled the meeting in a masterly fashion, and he and Professor Levy impressed us with their wit and erudition.

The lighter part of the evening was no less successful. We were treated to an excellent buffet meal. If one happened to be standing near the kitchen door one was assured of a plentiful supply of piping hot savoury delicacies which did the cooks great credit. This, I felt, was the most important part of the evening, not only because food happens to be one of the most important things in my life, but because one could now meet the artists and scientists and talk to them in a convivial atmosphere. I was fortunate enough to be introduced to the Rector of Imperial College, who has shown great interest in the activities of the Inter-College Committee. He told a group of us that we were probably pioneers of a new era in the history of education in, I hasten to add, South Kensington!

The undoubted success of this, our first venture, encouraged the Imperial College Music Society to arrange a joint meeting some weeks later on the subject of "Opera in Italy." Mr. Roth, a lecturer in mathematics at the R.C.S., gave an interesting talk and proved himself to be a complete master of his subject. The num-

ber of questions with which he had to deal at the end of the lecture were sufficient evidence of the interest he aroused. After the meeting there was coffee, cakes and conversation for all those who felt so inclined. It was particularly heartening to see quite a number of R.C.M. students joining in the fun.

So much for what has happened. We must now look to the future. There are infinite possibilities, providing that a sufficiently large number of people feel the need for wider interests. One or two meetings have already been arranged for the summer term. The Royal College of Art is organising a symposium along similar lines to the original meeting at the I.C. Union. The subject will be the new Festival Concert Hall with particular reference to the acoustics of the building. Two distinguished speakers will be addressing the meeting, and there may be student speakers as before. During the latter part of the evening there will be a dance and the usual "refreshments." The R.C.M.'s contribution to these mass concordats will have to be shelved until the coming academic year. Perhaps we will be able to organise an even more ambitious venture than the two other meetings! The I.C. Music Society intends holding another operative evening at which, it is hoped, Mr. Clive Carey will be speaking. There is a possibility that he will be assisted with vocal illustrations by some members of our indefatigable opera class. No doubt an instructive and enjoyable evening will be the result. Many times have I heard fellow students complaining of the lack of social amenities outside college hours. I trust that, in future, they will keep their eyes trained on the Students' Association Notice-Board to see "what is on."

The Inter-College Committee is a recognised body independent of any of the separate student unions. There are now representatives from five different colleges sitting on the Committees and invitations to participate are being sent to several other colleges in the Kensington area. In future we will be meeting at regular intervals to continue discussing plans for bringing some sort of university atmosphere to the colleges of South Kensington. Just about a hundred years ago the Prince Consort envisaged a University of London in the area bounded by Kensington Gore, Queen's Gate, Exhibition Road and Cromwell Road. In many ways his wishes have been fulfilled, but there remains a lot to be done for them to be realised. When Royal College of Music students cease coming up to their College for only two or three days and going home for the rest of the week, and when the singers in the opera class start sitting at a table at the other end of the cafeteria, we shall indeed have taken a big step in the right direction.

A FAMUS VILLINIS

A note written by a child of six after Isolde Menges had played at Harrogate during the war:—

"A famus villinis came the other day to play to us which was a great honour. Her name is Madam Solde Mengs but that was before she was married."

R.C.M. UNION

There is little to report of the spring term, which is generally less busy than the rest of the year, except for continued brisk sale of "colours." Quite a good number of students who left College recently have now joined the parent body, the Union and this is an encouragement to all concerned.

The summer "At Home" will be on June 15, so book the date now and secure a large attendance for Festival year.

If any members, past students and/or present, would send in suggestions of what they would like for the autumn meeting, it would be much appreciated and the Committee will do its best to comply with such proposals.

PHYLLIS CAREY FOSTER, Hon. Secretary.

R.C.M. STUDENTS' ASSOCIATION ACTIVITIES

The Students' Association Orchestra played at the second Annual Concert of the International Student Service at the Bedford College Hall on Saturday, March 3, and the event again proved a success. The programme was as follows: Overture, "The Barber of Seville"—Rossini; "The Walk to the Paradise Garden"—Delius; Recitative and Aria: "Dove Sono" (Figaro)—Mozart; Violin Concerto in D—Brahms; and Symphony No. 5 in E minor—Tchaikovsky. The soloist in the Mozart aria was Elsie Morison and Alan Loveday played the violin concerto.

The Association's usual "termly" concert took place at Queen Alexandra's House on Monday, February 12, in the form of a recital for female voices and strings. The programme consisted of Haydn's Concerto in G minor for strings; "Adoramus Te" by Orlando di Lasso; "Confitemini Domino"—Palestrina; a Concerto for Lute and Strings by Carl Kohaut; "Crucifixus" by Gabrieli; "Duo Seraphim"—Vittoria; Mozart's "Eine kleine Nachtmusik"; "Deux Aquarelles" for strings—Delius; Schubert's Serenade for Alto and Female Voices; two guitar solos—"Minuet"—Haydn and "Fandanguillo"—Turina; and finally a group of Rumanian Folk Dances for Strings by Bartok. Julian Bream played the guitar solos and Eileen Price sang the alto solos in the serenade. This concert was very well attended and was an unqualified success.

There has been no Composer's Concert this term because of the lack of response from our "up and coming" composers. Perhaps they are all extremely shy, but whatever the explanation I trust that they will make an effort to submit works for next term's concert.

The Easter Dance was held at the Chenil Galleries on the last Tuesday of term. If not as ambitious and as well attended as last term, it was certainly a thoroughly enjoyable evening. Music was provided by the Baroque Four and an excellent impromptu cabaret was given by Alfred Hallett. I have been told that there are many members of the R.C.M. Union who would be only too pleased to come to our dances if they knew anything about them beforehand. I do hope that they will come to our next "effort," which I expect to take place on June 8. If they are not in touch with anyone at College they have only to write to me.

DAVID HALL.

THE ROYAL COLLEGIAN IN LONDON

Christmas brings its own music. Familiar and dear to London music-lovers are Dr. Jacques's Carols for the Bach Choir and its audience, held this year in the Albert Hall on December 9; and the Royal Choral Society's Carols conducted by Sir Malcolm Sargent (with Arnold Grier at the organ), on December 16. The Renaissance Singers gave their Christmas recital under Michael Howard at St. Marylebone Parish Church on December 10. Messiah was performed by the B.B.C. Choral Society conducted by Leslie Woodgate, with Mary Jarred and William Parsons, on December 7 at the

Albert Hall; and at Southwark Cathedral on December 9 conducted by Dr. Cook, with Dr. Lofthouse playing the continuo. Sir Malcolm Sargent and the Royal Choral Society gave two performances of Messiah at the Albert Hall on January 6, when Margaret McArthur was a soloist, and on January 13. Margaret Ritchie sang in the London Philharmonic Choir's performance on December 19. The St. Michael's Singers at Cornhill sang the Christmas Oratorio conducted by Dr. Darke on December 18. The St. Martin's Cantata Choir and String Orchestra, conducted by John Churchill, gave a concert of Christmas music at St. Martin-in-the-Fields on December 14, with June Wilson and Thomas Wallington, and included Two Carol Anthems by Herbert Howells and the Fantasia on Christmas Carols by Vaughan Williams. At St. George's, Queen's Square, the Y.W.C.A. Central Club Choir made its first public appearance on January 9 with Christmas music conducted by Joan Kemp Potter.

The winter season of the Proms came in the second fortnight of January. Sir Malcolm Sargent conducted ten of the twelve concerts, which included Ireland's overture "Satyricon," Holst's ballet music "The Perfect Fool," Parry's "Songs of Farewell," and "The Songs of Travel," Mass in G minor, "London" symphony, and overture "The Wasps" by Vaughan Williams. R.C.M. soloists were William Parsons, Leon Goossens, Thalben-Ball, Kendall Taylor, Ralph Clarke, Cyril Smith, Colin Horsley and Alan Loveday.

At the Royal Albert Hall Sir Adrian Boult conducted the L.P. Orchestra and Choir on December 14 in excerpts from "The Olympians" by Bliss, and "The Round Table" by Boughton, in which sang Joan Cross, Margaret Ritchie, Peter Pears and William Parsons. Sir Adrian Boult also conducted the L.P.O. on February 5 and 8, and on February 21 he conducted "King Arthur," in which Parry Jones sang. Sir Malcolm Sargent conducted the Mass in D with Mary Jarred and Parry Jones as solo singers on December 2; "Hiawatha," with Frederick Sharpe, on January 27; and "Gerontius" on February 7. He conducted the L.S.O. on February 4, and the B.B.C. orchestra on January 21, when they played Vaughan Williams's "Tallis" Fantasia and sixth symphony. On December 5 Richard Austin conducted the L.S.O., and Henry Holst gave the first performance in England of Martinu's violin concerto. The L.S.O. was again conducted by Richard Austin on February 20, and by George Weldon on December 17, January 7 and February 18. Cyril Smith played the "Emperor" with the L.S.O. on January 26, and Joan Alexander sang in a "Burns' Night" concert on January 27. The Bach Choir under Dr. Jacques sang the St. Matthew Passion on Passion Sunday; among the soloists were William Parsons, Thornton Lofthouse, Osborne Peasgood, Leon Goossens and Harvey Phillips.

During October and November four lunchtime concerts were given at Holy Trinity Church in the R.C.M.'s own road, and the performers included Gerald English, Brian Brockless, and Derek Clare. The Festival Choir of St. Paul's, Knightsbridge, conducted by Richard Latham with Dykes Bower at the organ, Ralph Nicholson leading the orchestra, and Joan Gray as a soloist, included the Hundredth Psalm set by Vaughan Williams and Two Psalms set by Holst, on January 27. At St. Thomas's Church, Regent Street, Denis Vaughan and Dykes Bower gave organ recitals on February 7 and 21 respectively, and the Elizabethan Singers, directed by Derek Clare, sang on February 28. Dr. Harold Darke and the St. Michael's Singers, Cornhill, gave a recital on February 27.

At the Wigmore Hall the Harvey Phillips Orchestra (leader, Alan Loveday) played Britten's Variations on a Theme by Bridge, and Jacob's Sinfonietta in D, in their concert on December 6. Gwyneth George gave a cello recital on December 12, and Margaret Bissett (accompanied by Harry Stubbs) a lieder recital on January 15. At the South Place concerts the Aleph Quartet and Joan Davies were heard on January 21, and Kathleen Long played sonatas with Antonio Brosa on February 18. The Menges Quartet gave three informal recitals on January 23, February 6 and 20, at which they played Beethoven quartets. Frank Merrick and Frederick Thurston played Scandinavian music at the Contemporary Music

Centre, and Lawrence Watts took part in a recital at the Salle Erard on January 27. The R.C.M. joined with its neighbour, the Imperial College, on December 5 to give a concert to which Fred Marshall, Edward Byles, David Ward, Beryl Holly and Angela Resting contributed.

There have been several performances of new and interesting works. Hugo Cole's "Six Settings of Edith Sitwell" were sung on March 6 at the Committee for the Promotion of New Music concert. At their concert on December 5 Adrian Cruft's Serenade for flute and strings was played by the L.S.O. Ensemble, and on February 6 his Fantasy Quartet for oboe and strings was played by John Cruft and the MacNaghten Quartet. This work was also played at a series of chamber concerts at the Mercury Theatre, where other works heard were the clarinet quintet by Gordon Jacob, Four Hymns for Tenor by Vaughan Williams, string quartet in one movement by Racine Fricker, and the first concert performance of a viola and piano sonata by Maxwell Ward. Amongst those taking part in these enterprising concerts were John Cruft, Ruth Dyson, Trefor Jones, Daphne Sandercock, and the MacNaghten Quartet. On November 30 Philip Jones, with the Capriol Orchestra conducted by Roy Budden, gave the first London performance of a concerto for trumpet and strings by Timothy Moore. In lighter mood, and appropriately in the season of pantomimes, was "The Real Princess," with music by Joan Kemp Potter, performed by the Y.W.C.A. Central Club.

THE ROYAL COLLEGIAN ABROAD

The Editor is very grateful to all those people who have sent an account of their recent activities for this number of the Magazine, but hopes to receive even more information for the next number. Please may it arrive not later than Saturday, July 14.

Alex Murray (flute) and John Lambert (piano and organ) are organising concerts of little-known English music at the English Church of Saint George in Paris, a recent programme having included the names of Gibbons, Byrd, Bull, Benjamin Cosyn, John Stanley, Walter Leigh and Lennox Berkeley.

The Tudor Singers, conducted by Harry Stubbs, sang a mainly English programme, old and new, for the Solihull School Parents' Association at the Big School on March 16.

Margaret Bissett took part in a recital for the Brockenhurst Music Club on March 5.

The Lemare String Orchestra, conducted by Iris Lemare, had Marie Wilson as soloist at a concert for the Chesterfield Three Arts Society on January 9. Eric Harrison's arrangement of Paganini's "Moto Perpetuo" was in their programme for the Dewsbury and District Music Society on January 10, Holst's Fugal Concerto at New Earswick on February 7, and this work and John Addison's Concerto for trumpet and strings were included at the Town Hall, Kendall, on February 8.

The annual performance of "Messiah" at the County Grammar School for Girls, Dartford, Kent, was given this year on March 17 with a choir of 160 senior girls and a contingent of boys and men from neighbouring schools and choral societies, under the school's music mistress (whose name was, unfortunately, illegible).

Evelyn Harmsworth has been appointed music mistress at the Government High School for Girls, Nairobi, Kenya Colony. On September 14, 1950, she accompanied Vivienne Blamires in a broadcast recital of folk-songs.

Ereach Riley, after a busy season throughout England and Holland, Western Germany, Luxembourg and Belgium, is visiting his native country, Australia, after five years' absence, for a three and a half months' series of recitals and broadcasts.

Keturah Sorrell has recently returned from a tour of the United States and Canada with the Intimate Opera. She was also soprano soloist in "Messiah" at the Aylesbury Choral Society's performance on March 23,

Alfred Batts conducted the Banbury Grammar School Choral Society's performance of "Messiah" in St. Mary's Church on March 15.

Dr. Thornton Lothouse conducted the University of Reading's annual carol singing in Reading Town Hall on November 29 and again in the University on December 11 and 12, 1950. On February 3, 1951, he conducted the orchestral society's concert in the Great Hall of the University.

NEWS IN BRIEF

Kathleen Long and Norman Demuth have both recently been honoured by the French Government with the decoration "Officier de l'Académie."

Peter Racine Fricker has won the Arts Council's award of £200 in the Festival of Britain Competition for Young Composers with a concerto for violin and chamber orchestra. His ballet, "Canterbury Prologue," commissioned by the Arts Council, will have its first performance by the Ballet Rambert at the Canterbury Festival on July 30 (choreography by David Paltenghi and décor and costumes by Edward Burra).

The West of England Music Fund, having received no suitable entry at its last competition, is now launching a second competition with a prize of £100 and a guarantee of publication for a twenty-five to thirty minute work for women's choirs with or without solo voice, and with string orchestra. The work must not be too difficult for small choirs in country towns and villages, and entries must be received before October 31, 1951. Entry forms and all further particulars may be obtained from A. P. Cox Arts Department, Dartington Hall, Totnes, Devon.

VISITORS TO COLLEGE

Distinguished visitors to College have recently included Dr. Karl Lustig-Prean, Director of the Vienna School of Music, Professor Karl Gustav Fellérer, Director of the Department of Musicology at Cologne University, and Maestro Joaquin Rodrigo, the blind Spanish composer who is Professor of the History of Music at Madrid University. Dr. Karl Lustig-Prean, who came on January 25, expressed his admiration at the playing of the first orchestra during rehearsal. Professor Fellérer also listened to the orchestra on March 1, and was particularly interested in the College library. Maestro Joaquin Rodrigo, accompanied by his wife, listened to the chamber concert on March 17, visited the library, discussed modern British trends in composition with Bernard Stevens, and was delighted at the guitar playing of Julian Bream, who has in his repertory Rodrigo's own Concerto de Aranjuez for guitar and orchestra.

BIRTHS

ANDERSON. On February 9, 1951, to Valerie* (née Howe) and Norman Anderson,* a daughter (Shelley).

RADFORD. On January 4, 1951, to Wanda* (née Blackall) and Hector Radford, a sister (Margaret Ann) for Jonathan and Stephen.

MARRIAGES

MOORSOM—EDWARDS. On June 30, 1950, Robert C. Moorsom* to Helen Catherine Edwards.

PITTENDRIGH—SALMON.* On September 29, 1950, in St. Peter's Church, Wynnum, Queensland, Australia, John Gordon Murray Pittendrigh to Margaret Henrietta Broome Salmon.*

* Denotes Royal Collegian.

ORDINATION

On December 17, 1950, Robert C. Moorsom was ordained Deacon by the Bishop of Bradford and is now Curate of Sedbergh, Yorks.

OBITUARY

EVLYN HOWARD-JONES

JANUARY 4, 1951

Perhaps to young musicians the death of Evelyn Howard-Jones will mean very little, as to many of them he is a name only. His loss, however, will be keenly felt by those who knew him and realised the value of his contribution to our musical life, and those who, like myself, were privileged during our most formative years to be his pupils and to assimilate the ideas and ideals of one of the finest teachers and musicians of this century.

Looking back, it is not easy to say exactly what were the qualities that made him unique, but the impression that remains is one of crystal integrity, both musical and personal, and a vocational aspect both to the art of teaching and that of performance which was absorbed and (one hopes) retained by his pupils.

He insisted that the good teacher should also be a first-rate performer, and to those who were performers, his remarkable discernment helped him to immediately assess and later to develop each individual and potential talent, so that all his pupils, although recognisable as his products, retained their own individuality.

His own clear thinking clarified the essentials and difficulties of problems both musical and technical in the greatest economy of words, and his illustrations and interpretations were always inspiring. There was a beauty in his playing, particularly a sustained singing quality which was essentially his own, and I have never heard anything to equal his performances of Brahms's *Intermezzi*.

Many who now hold responsible musical positions in this and other countries owe a part of, if not all, their musical training to him, either at the R.A.M., R.C.M., or at his own School of Music which he founded on resigning from the two previous institutions, and but for his tragic and unforeseen illness his influence would have been as dynamic and powerful as ever.

The quality of the man himself was shown in his attitude to this illness which gradually deprived him of his powers; movement, speech and memory became more and more difficult, yet I am told by the friends (the Misses Llewellyn) who did so much to comfort and help him in his last days, and in whose house he died, that he never complained and bore each new trial and deprivation with the greatest fortitude, and, sad though it was to meet him during this time, one was conscious that, although it was with the greatest difficulty he framed the words he wished to use, the mind behind them was as penetrating and clear as always.

One of the last things he was able to enjoy was a series of pianoforte recitals, arranged by Nesta Llewellyn in the music-room at Wimbledon, given by some of his old pupils. The intense pleasure he derived from this will be a happy memory for them, too, and it is good to know that his principles are the foundation of the work of many teachers and performers in this and many other countries.

KATHLEEN COOPER.

Evelyn Howard-Jones was one of the finest of the great players of the classics of his generation. His performances of Bach, Beethoven and Brahms, and in the field of chamber music, remain a vivid memory, though illness and suffering, met with wonderful courage, prevented his appearance in public for many years before his death.

His knowledge of literature covered a wide and unusual range, and he had abilities outside his musical activities—his notes on submarine detection, made when in the R.N.V.R. during the 1914-18 War, were approved and incorporated into Service instructions.

As a teacher he was unforgettable: exacting, stimulating and generous—the qualities that made the man, the artist and the friend.

LILIAN GASKELL.

As a piano student under the late Evelyn Howard-Jones, both privately and at the R.C.M. many years ago, I should like to pay this tribute to his

memory. I count it a privilege to have studied under this great teacher. His lessons were an inspiration, perhaps not always appreciated by a young student, for he was a hard taskmaster and no slackness ever escaped him. On the other hand, no point, however small, was ever too much trouble for his lucid explanations. As a performer he should have been among the world famous, but he chose to teach. I am sure all those he taught will share with me in saying a great man has left us.

NINA RICKARDS (née Oldfield).

AMABEL CARTER (née MARSHALL)

JANUARY 5, 1951

It was with real regret that the news of the death of Amabel Carter (Marshall), an old Collegian, became known to her large circle of friends. Mercifully, her illness was a short one. She was always so full of life and interests that it is difficult to realise that she is no longer with us. It is not easy to write about Amabel's student days as we were not at College together. Her principal study was the violin with Arbos and she was one of the original members of the Union in 1906. Amabel and I first met in 1913, when I joined the music staff at Wycombe Abbey School and she had taken over the senior violin mistress's work. Her work there may best be described by a quotation from a letter written by the then Headmistress (Miss Whitelaw), now in New Zealand. "Her inspiring teaching, attractive personality and temperament endeared her to staff and girls and soon she and the music staff were responsible for a great development in the musical life of the School." Amabel was an enthusiastic chamber music player, she also played in her mother's (Mrs. Marshall) orchestra, conducted the London Diocesan Orchestra for some years and gave many musical parties in her own house. Although she may have preferred playing the music of the old masters, she never ignored the moderns and indeed took great pains to study their works.

ELEANOR REYNELL.

REVIEWS

THE ART OF J. S. BACH. By A. E. F. Dickinson. Hinrichsen, 12s. 6d.

This book is based on the author's previous study of Bach, published in 1935, and is the fruit of continued work on the subject during the intervening fifteen years. This additional experience has led him to reorientate some of his past judgments; to stress one aspect rather than another; to add a fresh chapter on the composer's career and to expand the account of Bach's orchestral resources.

From the start Mr. Dickinson acknowledges his debt to earlier notable writers on Bach, particularly to Parry's great book of 1909. He defines his task as "to pursue Parry's critical and alert survey, filling in gaps and defining creative values more closely." He is afraid to challenge neither Parry's opinions nor those of others, and he states in his introductory chapter "Schweitzer surveys the field of campaign as a resolute front-liner, rather than as a staff man comfortably back at base"—an allusion to Parry. Nor does Mr. Dickinson forget those pioneers who led us to a much larger and more knowledgeable understanding and love of Bach, foremost among whom were our own Hugh Allen and Harold Samuel.

As is inevitable, when one comes to consider the immensity and diversity of Bach's work, the need for selectivity arises. He composed, for instance, an average of one cantata a month over a period of twenty-four years; of these, something over two hundred still exist whilst probably another hundred have been lost. In order to cover this vast ground, the author examines a dozen of the more familiar cantatas in one chapter, whilst in another he deals with those better known for particular features—such as the six which make up the so-called Christmas Oratorio.

The Passions are dealt with in a third chapter; the Masses in a fourth. Three further chapters are allotted specifically to Keyboard Music, in which is included, *prima facie*, the Art of Fugue; to Organ Music; and to Orchestral and Chamber Music. The book is rounded-off with an introductory chapter; another dealing with "Bach the Man"; and, finally, "The Bach Heritage," in which Mr. Dickinson's opinions are provocative—in the best sense of the word.

There are, in addition, a glossary of the technical terms employed and several useful indexes, particularly one regarding the Cantatas and their traditional distribution over the Christian year. The pictorial illustrations are few but interesting (the utter simplicity of the console of Bach's organ at Arnstadt being clearly shown), the musical illustrations plentiful, though often small and difficult to decipher. Have publishers no remedy for this ever-recurrent draw-back?

This, then, is a book well worth possessing; one in which Mr. Dickinson proves himself both a fount of knowledge and a really practical musician. Above all he writes well; and, knowing his subject thoroughly, he can be critical of certain limitations without detracting from the immense grandeur and supremacy of Bach as a whole.

EDWIN BENHOW.

TROIS PIÈCES NÈGRES POUR LES TOUCHES BLANCHES. For Piano Duett. By Constant Lambert. Oxford University Press. 6s.

Dedicated to Edward Clark, these three pieces—Aubade, Siesta and Nocturne—have a nostalgic charm of their own. Their sounds and rhythms bring back to mind one of the earliest and a literally stunning performance of "Rio Grande." Haunted by this memory, I thought it would be interesting to readers of this magazine to digress a little and look the occasion up. It turns out to have been the R.C.M. Union "At Home" of 1931 and it is well worth referring back to Claude Aveling's notice of the whole evening. With his usual humour he refers to "Rio Grande" as "a tour de force, a feu de joie, soul-shattering, crowd-compelling, intoxicating, sweeping through the room like an aerial juggernaut"; and he ends "to me, to whom the work was quite new, it was the finest performance I had ever heard"! On that exciting occasion, Constant Lambert himself conducted (the rehearsals, I remember, were riotously entertaining); Iris Lemare, Gordon Jacob and Guy Warrack coped with the various drums, tam-tams, tom-toms, crashes, blocks and so on; we had a small mixed-chorus of students and a male-alto in the person of James Whitehead—the only time I have heard the part sung other than by a contralto. Arthur Benjamin and myself were the pianists, I being the "orchestra" and he the soloist.

Now, after the passage of twenty historic years, it has fallen to me to say a few words about Lambert's "Pièces Nègres." As is implicit in the amusing title, the limitations imposed tend to cast a sombreness over both harmony and melody; but there is, as one would expect, a variety of rhythmical interest, from the purely exhilarating to the most subtle; whilst in "Siesta," particularly, there is call for lovely, quiet tone. These pieces are good fun and excellent studies in colour, style and rhythmical quick-wittedness. They are well worth the attention of duettists, for in the space of eighteen pages all the basic qualities of good piano playing are demanded and more than superficially good ensemble is needed: the inherent and often tricky rhythms have to be sensed mutually in order to realise the full flavour of this music.

EDWIN BENHOW.

THE SONS OF LIGHT. Cantata for Chorus and Orchestra. By Ralph Vaughan Williams. Oxford University Press. Vocal Score 4s.

It is the opinion in some educational circles that young minds cannot understand modern music. Songs chosen for schools are frequently diluted versions of "the Masters." It reminds one of the elderly relation who talks to the children "in their own language," and are quite rightly despised for their trouble. Bernard Shore has turned to the "youngest

mind in music " to write a work for the National Schools Music Festival, the first performance of which will be in the capable hands of the children themselves. As the perfect uncle, Dr. Vaughan Williams has written for them, as man to man, creating a work of considerable substance which will be valuable to choirs of all ages. It is not hampered by the need for a soloist, the subject matter would suit any occasion; it takes 25 minutes and can be accompanied by almost any combination available.

Ursula Wood has worked with the composer from the start in writing the poems, and has endeavoured to follow his suggestions in subject matter and metre, with the result that the word rhythms are followed closely and the music has the continuity of the story teller. It is divided into three sections describing the creation of the Universe. Whereas Haydn's libretto is based on the Jewish legend, " Sons of Light " reflects the Greek, and its Song of the Zodiac does not attempt to detail the astrology underlined by Holst. The first section establishes terra firma (on minor seconds), and has a beautiful passage describing the rising moon. A change of mood marks the approaching procession of stars whose timelessness is implied by a characteristically enigmatic cadence. In the second section the Zodiac is delightfully personified. The crab slips sideways on consecutive fourths, and the goat dances with a sudden splash of semiquavers in compound time. The last section moves off from an echo of the opening bars to a song of praise. " Sing and rejoice. Man stands among the sons of light " reflects a vitality and an irrepressible enthusiasm for life which immediately captures the imagination. It is unfortunate that the piano accompaniment in the vocal score is unfriendly to the pianist and does not appear to do justice to the music. I suspect that the children will give the best performance of the work as it is fresh and vigorous with sudden modulations and Sixth Symphony cadences. Amateur choirs schooled in Handelian sequences and heavy with soprano vibrato would be liable to reduce those powerful minor seconds to a rich unison. The first performance was conducted by Sir Adrian Boult at the Royal Albert Hall on May 6, 1951.

MIRTH AND MELANCHOLY. Selected and arranged from Handel's " L'Allegro, il Penseroso " (sic.). By Arnold Foster. Stainer & Bell. Vocal score 5s.

I think this is a good idea. One would have to be brave to tackle the original trilogy. Arnold Foster has selected and arranged with excellent taste, and all the problems of amateur performance have been carefully considered. The orchestral accompaniment has been written with an eye to the impecunious state of most societies. The Cantata takes 45 minutes and requires soprano and tenor soloists. A choir who needed experience in style and articulation before attempting the well-known oratorios would find this interesting and melodic to sing, while there is enough work in it to give a sense of achievement.

YOUR HARP AND CYMBAL SOUND. S.S.A.A. By Handel, arr. Grace Williams. Oxford University Press. 9d.

Is it necessary to arrange the opening chorus of priests from " Solomon "? The casual concern with which music was written " apt for voices or viols " is outmoded and arrangements of double choirs for women's voices, albeit in four parts, cannot be welcomed with open arms. No doubt there is little for them to sing, but why not write something new? Is this chorus of such vital importance that the tune should be known to women's choirs, as is the case, I presume, for an abortive version of the " Hallelujah " chorus for S.S.A. or is it so dustily on the shelf that it can be emasculated with impunity? O.U.P. stress that the finest composers are represented in this series. But how?

Fortunately, the double choirs move in unison a good deal and with a little ingenuity most notes are retained, but when possible the female voices are left as Handel wrote them and depend on the piano for the root or inversion originally sung by the basses. This sometimes leaves bare fourths where the colour of S.A.T.B. would have been rich and balanced. Without hearing the work I fear that these exposed chords

will be reminiscent of the unhappier moments in sectional rehearsals of big choirs. Similarly a lead in high tessitura for tenors has been allotted to altos at the same pitch. This seems comparable to substituting violins on treble G in place of cellos. The character and timbre of choral voices are just as dramatically distinctive. However, this will be a popular item in festival syllabuses, and the piano accompaniment is a joy to play. It is really pianistic.

JOAN POTTER.

MUSIC — CAREER OR VOCATION?

To the Editor, R.C.M. Magazine.

Dear Madam,

In the last issue you commended to general notice a recent book, in which ideals of public service and comradeship are set forth in the concrete terms of the business lives of makers and distributors of music. It was implied that intelligent delivery in the right *métier* would be the best way to avoid the disappointment common in the profession.

May I venture to suggest, especially to present Collegians, that salesmanship has its severe limitations and deeper disappointments, if it is allowed to become the focus of professional effort, as indeed it can? To set out to please a given public, and thus to satisfy someone else, is not the primary object of the exercise of musicianship, from creative effort to the furthest background of administration and supply. On the contrary, a sense of achievement can only come from within, from the realisation at certain moments of a new and abiding category of experience, each stage of which prompts the pursuit of another. An artistic nature, in whatever field, is marked by this search for fresh values and recognition of discovery. Without this, work will be barren and unfruitful, however rich the commissions and however loud the applause of patron or overseer or nation.

One reason why Parry and Stanford must be recognised as vital leaders of our national life was their insistence on a conscientious outlook, not only in the creative field but also in the choice of public programmes, which falls to or between a conductor-director and his managing executive. Their motto was the old one: the best is just good enough. A truly completed unpretentious structure has thus its advantages over Wardour Street smartness—it used to be the royalty ballad. Similarly, "Gerontius" was once the right, responsible choice, where "Elijah" led nowhere. A little later, Henry Wood, limited as he often was by his managers, found orchestral appreciation well below the Tchaikovsky level and left it, not where he hoped, but at least keenly aware of the major classics and many moderns. Chorally Hugh Allen established the greater and unknown Bach and early Vaughan Williams. The lack of such firm purpose may prove fatally improvident to-day. (Study the programmes of almost any festival or orchestral season.) Concert managers and others are now "paying" for regarding the boom years as a time of easy money, instead of as an opportunity to advance common taste.

The same applies to those more distant middle men and women, the local conductor and concert executive, or a publishing staff. They cannot move mountains all the time, but they can at least shift the debris which the complacency of years has shovelled and heaved upon the public ear. Music is in dire need of these personal touches in a still brave new world. It is no use always leaving it to others, or stagnating in one place for life because of conditions. It is not necessary to have a commanding position. I have worked almost entirely with amateurs, but I was able to bring off performances of the "London" Symphony and the "Pastoral" (1922) in the thirties. The second was a bit of luck—just practicable under the conditions of hospitality. The first was the fruit of six years' conditioning of audiences and orchestral forces, from Haydn outwards. Luck of another kind. It has not come my way again. Yet these and others are the memories which have kept me going through the sandy stretches of mere

or at least unmemorable "public service," and utter their challenge still. The same could be said of criticism, written or oral.

The inner flashes are what count. But the garish day, and pride, are potent and often fatal distractions. It is the great test of a musician's constancy that he is so often proved through applause.

Yours, etc.,

A. E. P. DICKINSON.

Durham University.

NEW PUPILS — MIDSUMMER, 1951

NEW PUPILS

Douglas, Margaret G. (W. Hartlepool).	Hill, Rosemary (Swindon).
Edwards, E. M. (S. Africa).	Ledesma, Doris (Philippines)
Filhol, Yvonne (Leamington Spa).	Platt, Tera (Barnstaple).
	Robinson, L. (London).

RE-ENTRIES

Cromwell, T. F. (London).	Latchem, M. S. (Salisbury)
Dalton, H. J. M. (Ipswich)	Smith, G. H. (Swinton).
Griffiths, Audrey (Stoke).	Wilson, R. W. R. (London)
Hathway, A. M. (Hornchurch)	Woods, Jean (Derby).

AWARDS

The Director has approved the following awards to take effect from September, 1951.

SCHOLARSHIPS

Foundation and Council

Archer, James A.—Violin.	Leon, Susan—Violin.
Ball, Martin—Organ.	Leslie-Smith, Patricia—Oboe.
Calladine, Antony—Piano.	Lynden, Patricia—Flute.
Checker, Maurice—Oboe.	Mather, Martin—Composition.
Costelloe, Clare—Piano.	Morrison, Margaret—Violin.
Dudding, Paul—Horn.	Peto, Dennis—Clarinet.
Elliott, Donald—Piano.	Smith, Hugh—Singing.
Fryer, Diana—Double Bass	Taylor, Richard—Flute.
Gittings, Robert—Piano	Watson, Elizabeth—Viola.
Goy, Peter—Trumpet.	Wild, Harry—Composition.
Hill, Rosemary—Singing.	Woods, Stanley—Trumpet.

EXHIBITIONS

Atkinson, William—Organ.	Luard, Jennifer—Oboe.
Bannister, Rosemary—Clarinet.	Morehead, Ann—Piano.
Bushby, Ranken—Singing.	Peters, Rosemary—Cello.
Carroll, Patricia—Piano.	Ritchie, Elizabeth—Piano.
Chamberlain, Michael—Violin.	Smith, Dorothy—Piano.
Harris, William—Piano.	Thomas, Gaynor—Piano.
Hayward, Jill—Harp.	Tschaikoff, Alan—Clarinet.
Hawkins, Juliette—Piano.	Whittleton, Dorothy—Piano.

A.R.C.M. EXAMINATION

APRIL, 1951

The following are the names of the successful candidates:—

SECTION I. PIANOFORTE (Performing)—

*Addis, Adrian Paul Judson	*Berchem, Rita
Aldersea, Denis	Beyer, Isabel Jean
Alhadeff, Nissim Jacob	Brodie, G. June
*Bacon, John Michael	*Brown, Shirley Christine

SECTION I. PIANOFORTE (Performing)—(continued)

- | | |
|------------------------------|----------------------------|
| Burgess, Margaret Sylvia | Hornsby, Thora |
| Carter, Rachel | Howden, Colin Holman |
| *Clayton, Veronica Elsie | Hoy, Margaret Kathleen |
| Crawford, Douglas Robert | *McLean, Hugh J. |
| Curle, Margaret Isobel | Macpherson, Sheila Mary |
| Dyment, Edith Mary | Nendick, Josephine Anne |
| Elliott, John Warwick | Nicholls, M. G. Mavis |
| Gee, Theresa | Oliphant, Isobel |
| Gillespie, Elspeth Ross Kemp | Phillips, Olive Gwendoline |
| Goldstein, Martin | *Roberts, John Bernard |
| Gordon, Frederick Begg | Severs, Gillian Heather |
| *Gregory, Elizabeth | Stanfield, Ruth Sybil |
| Guard, Nancy Marie | Turner, Peter |
| Hale, Fay Erica | *Tustain, Dorothy |
| Hall, Susan Constance | *Wheeler, William Gerald |
| Horn, Kathleen Mary | |

SECTION II. PIANOFORTE (Teaching)—

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|-----------------------------------|--------------------------------|
| Anderson, Catherine Jane | Jordan, Francis Hale |
| Armstrong, Geoffrey Dennis | Laird, Richard William James |
| Beaton, Murdoch Laird | Landau-Peel, Blanche W. |
| Bennett, Nancy Marion | Lester, Daphne Floyd |
| Boland, Mary Cusick | Loftin, Frederick Arthur |
| Boucher, Roberta J. G. | Lovell, Etain Mary |
| Bradshaw, Alec | McBain, J. Hunter |
| Brooke-Smith, Kathleen N. | Marshall, Derrick |
| Burnett, Richard Leslie | Miles, Jean Elizabeth |
| Campbell, Margaret | Moss, Joan V. |
| Carmichael, Mary Smith Chapman | Mulvey, Barbara Olive |
| Carpenter, Pamela Victoria Lester | *Muncey, William Richard |
| Clark, Beryl Doris | Palmer, Jean Esme |
| Cooke, John William | Parker, Lionel Frederick |
| Cooper, Eva Mary | Paterson, Alistair |
| Crabb, Lawrence Eric | Pond, Sheelagh |
| Dempster, Robert Francis | Port, Shirley Anne |
| Dolphin, Lynette de Weever | *Reid, William Duff |
| Duff, Jean McClmont | Reynard, Elizabeth Joyce |
| Durstaff, Elizabeth Ann | Reynolds, Violet Maggie |
| Elliott, Ann | Ritchie, Elisabeth |
| Evans, Marjorie Eveline Rundle | Samuels, Myra |
| Ferguson, Douglas Marcel Howard | Shen, Sung-wei Grace |
| Forster, Mary Guest | Sillars, Fiona Margaret |
| Frier, Gordon Stevenson | Smith, Lorna Mary |
| *Glover, Dorothy Nell | Spink, Ian Walter |
| Godden, Grace Esther Mary | *Taylor, Brian William Hogarth |
| *Goëau, Michelle Madeleine | Veitch, Cynthia |
| Gracie, Elizabeth Hamlett | Voice, Dora Eileen Cooper |
| *Green, Ursula Mary | *Walton, Patricia |
| Henley, Donald Vernon | Wilkinson, Shirley |
| *Hildersley, Mary Grant | Williams, Valerie Gresham |
| Holloman, Enid Cynthia | Wilson, Thomas Vincent |
| Jewell, Henwood Morley | Winwood, Kathleen Margaret |
| Jones, Ceridwen | Zaluski, Andrew |
| Jones, Greville Lindsay | |

SECTION IV. ORGAN (Performing)—

- | | |
|-----------------------|-----------------------------|
| Fry, Derek Colin John | Murchison, Laurence Maxwell |
| Hood, Aubrey Alfred | Turner, Donald |
| Lang, Frederick David | |

SECTION V. STRINGED INSTRUMENTS (Performing)—

<i>Violin—</i>	<i>Violoncello—</i>
Comley, Nora Mabel	Couling, Vivien
Elsey, Muriel Eleanor	Rolston, Clare Rendle
Sloan, Betty Winifred	
Tschaikov, Daphne	

SECTION VI. STRINGED INSTRUMENTS (Teaching)—

<i>Violin—</i>	
Banks, Helen Margaret	Hare, Elsie Louise
Brett, Alfred Joseph	Hiscox, Phyllis Alberta
*Coote, Peter John	Quelch, Marita Anne
Gallo, Marie Anna	Sugden, J. G.
Hardie, Margaret Borland	<i>Violoncello—</i>
	Byrne, Florence Mary

SECTION VIII. WIND INSTRUMENTS (Performing)—

<i>Flute—</i>	<i>Clarinet—</i>
Lloyd, Peter John	Hancock, Gillian Elizabeth
<i>Oboe—</i>	
Karp, Adèle	Drummond

SECTION IX. SINGING (Performing)—

Cleland, John Muir	Pope, Doreen June
Cooper, Edna Eileen	Pursey, Muriel
Howarth, Sheila Wilkinson	Weeks, June Mavis
Newman, Lilian Mary	

SECTION XI. THEORY OF MUSIC—

Groves, Peter Henry Charles

SECTION XIII. SCHOOL MUSIC (Teaching)—

Anderson, Margaret	Mann, Lionel Frederic
*Crosland, George Lindley	Rombaut, Peter John
Dowle, Patience Gwendolyn	Stevenson, Ena Marian
Eastland, Basil	Taylor, Iris Mary May
Harvey, Charles John	

SECTION XV. MILITARY BANDMASTERSHIP—

Hollowell, Arthur Edward	Turner, Douglas Warnock
Hurst, George Henry John	Walker, Desmond
Rodgers, Reginald Frederick	

* *Pass in Optional Harmony*

COLLEGE CONCERTS

WEDNESDAY, JANUARY 3 (Chamber)

SONATA for Flute and Piano in G minor	MARY RYAN (Associated Board Scholar)	REYNELL GRISSELL	Bach
SONATA for Piano in E flat major, Op. 81a (<i>Les Adieux</i>)	PATRICIA BISHOP, A.R.C.M. (Scholar)		Beethoven
SONATA for Piano and Cello in D major	PATRICIA CARROLL, A.R.C.M.	MAUREEN LOVELL (Scholar)	William Hurlstone
SONATA No. 2 for Piano	MALCOLM LIPKIN (Scholar)		Malcolm Lipkin

WEDNESDAY, JANUARY 10 (Chamber)

VIOLIN SONATA in G major, Op. 78	LAURICE CASTLE, A.R.C.M. (Associated Board Scholar—New Zealand)	Brahms
	PATRICIA BISHOP, A.R.C.M. (Scholar)	
PIANO SOLO	MALINEE JAYASINGHE-FERIS, A.R.C.M., (Associated Board Scholar—Ceylon)	Chopin
SEPTET in E flat major, Op. 20		Beethoven
Violin	ROLAND STANBRIDGE, A.R.C.M. (Scholar)	
Viola	MARGARET MAJOR (Scholar)	
Cello	MAUREEN LOVELL (Scholar)	
Bass	MAURICE NEAL	
Clarinet	JOHN FUEST, A.R.C.M.	
Bassoon	JOHN HARPER (Scholar)	
Horn	ANDREW WOODBURN (Scholar)	

WEDNESDAY, JANUARY 17 (Chamber)

SONATA for Piano in D major	... ..	Haydn
	REYNELL GRISSELL	
SUITE for Viola and Piano	... ..	Ernst Bloch
	BERNADINE WOOD, A.R.C.M. (New Zealand)	
	MALINEE JAYASINGHE-PERIS, A.R.C.M. (Associated Board Scholar—Ceylon)	
SONGS	... ..	Hugo Anson
	(a) Akka from Haifa	
	(b) Last night	
	(c) Full moon	
	RICHARD BOWEN (Scholar)	
	Accompanist—ALEX GIBSON, A.R.C.M. (Associated Board Scholar)	
PIANO QUINTET, Op. 84	... ..	Elgar
Piano	... ..	PATRICIA CARROLL, A.R.C.M.
Violas	... ..	ROLAND STANBRIDGE, A.R.C.M. (Scholar)
	... ..	HUGH BEAN (Scholar)
Viola	... ..	MARGARET MAJOR (Scholar)
Cello	... ..	MAUREEN LOVELL (Scholar)

WEDNESDAY, JANUARY 24 (Chamber)

PIANO SOLO	... ..	Bach
	Chromatic Fantasia and Fugue	
	FELICITY COENES, A.R.C.M.	
SONATA for Violin and Piano in C sharp minor	... ..	Dohnanyi
	ROLAND STANBRIDGE, A.R.C.M. (Scholar)	
	PHILIP WILKINSON, A.R.C.M.	
SONATINE for Piano	... ..	Ravel
	PAKELA HARTMANN, A.R.C.M. (Canada)	
PIANO QUINTET in A major, Op. 114 (<i>The Trout</i>)	... ..	Schubert
Piano	... ..	THOMAS RAJNA (Exhibitioner—Hungary)
Violin	... ..	ELIZABETH BURCHATT, A.R.C.M.
Viola	... ..	BERNADINE WOOD, A.R.C.M. (New Zealand)
Cello	... ..	VIVIAN COULING (Scholar)
Bass	... ..	MAURICE NEAL

TUESDAY, JANUARY 30 (Second Orchestra)

OVERTURE	... ..	Mendelssohn
	Ruy Blas	
CONCERTO for Violin and Orchestra in G minor	... ..	Max Bruch
	DONALD STURTIVANT	
SYMPHONY No. 4 in A minor (<i>The Italian</i>)	... ..	Mendelssohn
	Conductor—GEORGE STRATTON	
	Leader of the Orchestra—GEMMA FARMER	

WEDNESDAY, JANUARY 31 (Chamber)

PIANO SOLO	... ..	Bach—Liszt
	Fantasia and Fugue in G minor	
	THOMAS RAJNA (Exhibitioner—Hungary)	
SONGS	... ..	Schubert
	(a) Im Frühling	
	(b) Lachen und Weinen	
	(c) Ganyied	
	JOANNA BRIDGES, A.R.C.M. (Exhibitioner)	
	Accompanist—JOHN BIRCH, A.R.C.M.	
HAVANISE for Violin and Piano	... ..	Saint-Saens
	DER YUEN LOW (Associated Board Scholar—Singapore)	
	Accompanist—CLARISSA WEDDERBURN	
FOUR PRELUDES for Piano from Op. 32	... ..	Rachmaninoff
	(a) No. 2 in B flat minor	
	(b) No. 6 in F minor	
	(c) No. 7 in F major	
	(d) No. 13 in D flat major	
	BERNARD ROBERTS (Scholar)	
SONATA for Trumpet and Piano	... ..	Jean Hubeau
	MICHAEL CLOTHIER	
	EVELYN HUGHES, A.R.C.M. (Scholar)	
STRING QUARTET in D major, Op. 18, No. 3	... ..	Beethoven
	GILLIAN EASTWOOD, A.R.C.M. (Scholar)	
	LAURICE CASTLE, A.R.C.M. (Associated Board Scholar—New Zealand)	
	MARGARET CROFTS	
	DOROTHY BROWNING (Scholar)	

WEDNESDAY, FEBRUARY 7 (Chamber)

SONATA for Piano and Cello in A major, Op. 69	... ..	Beethoven
	JACOB FRANK	
	GLENNA THOMAS, A.R.C.M.	
SUITE for Flute and Piano	... ..	Hugo Anson
	PETER LLOYD (Scholar)	
	ALEX GIBSON, A.R.C.M. (Associated Board Scholar)	
STRING QUINTET in G minor, K. 516	... ..	Mozart
Violas	... ..	ELIZABETH BURCHATT, A.R.C.M.
	... ..	LUCY MOOR (Scholar)
Violas	... ..	BERNADINE WOOD, A.R.C.M. (New Zealand)
	... ..	MARGARET CROFTS
Cello	... ..	DOROTHY BROWNING (Scholar)

THURSDAY, FEBRUARY 8 (First Orchestra)

CONCERTO No. 3 for Piano and Orchestra	Barlok
THOMAS RAJNA (Exhibitioner—Hungary)	
SYMPHONY No. 3 in E flat major (<i>The Eroica</i>)	Beethoven
RHAPSODY on a theme of Paganini for Piano and Orchestra	Rachmansoff
PETER ELEMENT, A.R.C.M.	
Conductor—RICHARD AUSTIN	
Leader of the Orchestra—DONALD STURTIVANT	

WEDNESDAY, FEBRUARY 14 (Chamber)

SONATA No. 2 for Violin and Piano	Prokofiev
HUGGIE BEAN (Scholar) LAMAR CROWSON, A.R.C.M. (U.S.A.)	
SONGS	Schubert
(a) Gretchen am Spinnrade	
(b) Die Krähe	
(c) Lachen und Weinen	
DOREEN LARGHORN	
Accompanist—JOAN RUSCOE	
SEXTET in G major, Op. 36	Brahms
Violins	ROLAND STANBRIDGE, A.R.C.M. (Scholar)
	HUGGIE BEAN (Scholar)
Violas	MARGARET MAJOR (Scholar)
	JOHN UNDERWOOD (Scholar)
Cellos	MAUREEN LOVELL (Scholar)
	FARQUHAR WILKINSON (New Zealand)

WEDNESDAY, FEBRUARY 21 (Chamber)

VARIATIONS in the Italian style	Back
ROY TRUBY, A.R.C.M.	
SONATA for Violin and Piano	Gunnar de Frumerie
GILLIAN EASTWOOD, A.R.C.M. (Scholar)	
HAROLD RICH, A.R.C.M. (Associated Board Scholar)	
SONGS	Rachmansoff
(a) Christ is risen	
(b) To the children	
(c) The lilacs	
BERYL HOLLY, A.R.C.M. (Associated Board Scholar)	
Accompanist—ALEX GIBSON, A.R.C.M. (Associated Board Scholar)	
MUSIC for Cello and Piano	Thomas Rajna
MAUREEN LOVELL (Scholar)	
THOMAS RAJNA (Exhibitioner—Hungary)	
STRING QUINTET in E flat major, K. 614	Mozart
Violins	JACQUELINE BOWER, A.R.C.M. (Associated Board Scholar)
	KATHLEEN HEGAN (Scholar)
Violas	JOHN UNDERWOOD (Scholar)
	ELISE BLETON
Cello	HELEN REYNOLDS, A.R.C.M.

WEDNESDAY, FEBRUARY 28 (Chamber)

CELLO SOLOS	Vivaldi
(a) Adagio	
(b) Intermezzo	
(c) Allegro con brio	
ALAN CARUS-WILSON (Associated Board Scholar)	
Accompanist—ALEX GIBSON, A.R.C.M. (Associated Board Scholar)	
SONGS	Purcell
(a) The Blessed Virgin's Expostulation	
(b) An evening hymn	
JOSEPHINE NENDICK, A.R.C.M.	
Accompanist—HAROLD BADGER (Australia)	
SONATA for Clarinet and Piano in F minor, Op. 120, No. 1	Brahms
FREDERICK LOWE	
MARIEGOLD PICKERILL, A.R.C.M. (Scholar)	
PIANO SOLOS	Rachmansoff
(a) Prelude in E major, Op. 32, No. 3	
(b) Prelude in G sharp minor, Op. 32, No. 12	
(c) Prelude in A minor, Op. 32, No. 5	
MARIEGOLD PICKERILL, A.R.C.M. (Scholar)	
QUARTET for Oboe and Strings	Gordon Jacob
Oboe	ADELE KARP (Scholar)
Violin	BETTY MACE
Viola	ERIC SARGON (Exhibitioner—India)
Cello	GLENNA THOMAS, A.R.C.M.

FRIDAY, MARCH 2 (Choral)

TOWARD THE UNKNOWN REGION	Organist - JOHN BIRCH, A.R.C.M.	Laughan Williams
FOUR SONGS from the Choral Suite "Phyllida and Corydon"		E. J. Moeran
Madrigal	Phyllida and Corydon (Nicholas Breton)	
Madrigal	Beautys bathing by a spring (Anthony Munday)	
Air	Phyllis in a storm (Lancelot Andrews)	
Pastoral	Corydon, arise (Anon)	
THE RIO GRANDE	Solo Pianist - GERALD WHEELER	Constant Lambert
	Accompanist - JOHN BIRCH, A.R.C.M.	
	Conductor - DR. HAROLD DARKE	

TUESDAY, MARCH 6 (Second Orchestra)

OVERTURE	Idomeno	Mosart
CONCERTO for Flute and Orchestra in D major	MARY FARLEIGH, A.R.C.M.	Schubert
SYMPHONY No. 9 in C major		
Conductor - GEORGE STRATTON		
Leader of the Orchestra JUDITH GABRIEL (Exhibitioner)		

WEDNESDAY, MARCH 7 (Chamber)

SONATA for two Pianos in D major, K. 448	...	...	...	...	...	...	Mozart
	MARGARET HAYDON, A.R.C.M.						
	PAMELA STICKLEY, A.R.C.M.	(Associated Board Scholar)					Malta
SOLOS for Cello and Harp	(a) Hamabdi	...	...	...	...	...	Bantock
	(b) Adagio	}	...	...	...	...	Handel
	(c) Allegro		...	...	...	...
	HELEN REYNOLDS, A.R.C.M.		JACK HAYWARD				
PIANO SOLO	...	...	Ballade in F major	...	...	...	Chopin
	VALERIE JONES, A.R.C.M.						
SONGS	...	...	(a) Mignon	...	...	...	Schumann
	...	...	(b) Erist's	...	...	...
	...	...	(c) Aufrage	...	...	...
	KATHLEEN WEST, A.R.C.M.						
	Accompanist—EVELYN HUGHES, A.R.C.M. (Scholar)						
PIANO SOLO	...	...	Vallee d'Obermann	...	...	...	Liszt
	(from <i>lre année de pèlerinage</i>)						
	RICHARD BONYNGE (Associated Board Scholar—Australia)						
STRING QUARTET in D minor, K. 421	...	...	...	...	...	...	Mozart
	BARBARA PENNY (Scholar)		MICHAEL MITCHELL (Scholar)				
	MICHAEL DUPREUX (Scholar)		CHRISTOPHER CATCHPOLE				

WEDNESDAY, MARCH 14 (Chamber)

PIANO SOLOS...	...	...	(a) Jeux d'eau ... ..	...	...	...	...	...	Kavel
			(b) Prelude (<i>Pour le piano</i>) ... ..	...	...	...	...	...	Debussy
			ANNE CASSAL, A.R.C.M. (Scholar)						
RHAPSODY for two flutes, clarinet and piano			...	...	...	...	...	...	Honegger
		MARY RYAN (Associated Board Scholar)	...	...	PETER LLOYD (Scholar)	...	...	...
		ANTHONY JENNINGS (Scholar)	...	...	MARIGOLD PICKERILL, A.R.C.M. (Scholar)	...	...	...
SONGS	...	...	(a) Indian love song ... ..	...	...	...	...	...	Debuss
			(b) In the garden of the Seraglio ... ..	...	...	...	...	...
			(c) Love's philosophy ... ..	...	...	...	...	...
			EDWARD BYLES (Scholar)						
		Accompanist—	MARIGOLD PICKERILL, A.R.C.M. (Scholar)						
PIANO SOLOS...	...	...	(a) Evocation ... ..	...	...	...	...	...	Albeniz
			(b) Seguidillas ... ..	...	...	...	...	...
			MIRIAM LEWIS, A.R.C.M.						
PIANO QUARTET	...	...	...	...	...	...	...	...	William Walton
Violin	...	...	...	...	ROLAND STANBRIDGE, A.R.C.M. (Scholar)	...	...	...
Viola	...	...	...	...	BERNADINE WOOD, A.R.C.M. (New Zealand)	...	...	...
Cello	...	...	...	...	VIVIAN COULING (Scholar)	...	...	...
Piano	...	...	...	...	MAINEE JAYASINGHE-PERIS, A.R.C.M. (Associated Board Scholar—Ceylon)	...	...	...

THURSDAY, MARCH 15 (First Orchestra)

NOCTURNE No. 2	...	...	...	Fetes	...	...	...	...	Debussy
CONCERTO for Violin and Orchestra	...	...	...	...	...	...	...	...	Figar
ROLAND STANBRIDGE, A.R.C.M. (Scholar)									
SYMPHONIC Study	...	...	...	...	...	...	...	...	Philip Cannon (Scholar)
JOYEUSE Marche	...	...	...	...	...	...	...	...	Chabrier
Conductor—RICHARD AUSTIN									
Leader of the Orchestra—GILLIAN EASTWOOD, A.R.C.M. (Scholar)									

OPERA

A performance was given by the Opera Class in the Parry Theatre on Friday, February 23rd, 1951, at 5.30 p.m., of "The Two Bouquets."

"THE TWO BOUQUETS"

A Victorian Operetta by Eleanor and Herbert Farjeon with music arranged and orchestrated by Ernest Irving

Characters :

Mr. Gill	ANTONY VERCOE
Mrs. Gill (his wife)	SHEILA YOUNG
Edward Gill (their son)	DAVID WATKIN-JONES
Kate Gill (their daughter)	Act I—DOREEN LANGHORN
	Acts II & III—ROSALIND ROWLANDS
Laura Rivers (their niece)	EILEEN PRICE
Julian Bromley (in love with Kate)	DUNCAN ROBERTSON
Albert Porter (in love with Laura)	ALAN THORNTON
Patty Moss (an actress secretly married to Edward)	BETTY WOOD
George (an actor)	GORDON FARRALL
Bella Manchester (a fast girl)	ELISABETH ROBINSON
Flora Grantley (a silly girl)	SHIRLEY AUSTIN TURTLE
An Actor (member of Patty's party)	DAVID WARD
An Actress (member of Patty's party)	SHIRLEY AUSTIN TURTLE

SYNOPSIS OF SCENES

ACT I. Conservatory of Mr. Gill's house in Twickenham. Evening.

ACT II. The Gardens of Mr. Gill's house. Later that night.

ACT III. The riverbank at Twickenham. The following day.

The words of the finale have been adapted for this performance by
JOHN WOODIWISS

Produced by JOYCE WODEMAN and JOYCE WARRACK

The music will be played on two pianos and will be directed by
ALEXANDER GIBSON

Dances arranged by MARGARET RUBEL Scenes arranged by DAN MULVILLE
Stage Manager—JOHN CLEAR Costumes devised by PAULINE ELLIOTT

A performance of Opera Repertory was given in the Parry Theatre on Friday, March 9th, 1951, at 5.30 p.m.

IPHIGENIA IN TAURIS (opening scene)	Gluck
Iphigenia (daughter of Agamemnon)	MONA ROSS
Priestesses of Diana	SHIRLEY AUSTIN TURTLE, DOREEN LANGHORN, ELISABETH ROBINSON, EILEEN PRICE, NANCY SCOTT, CATHERINE HUTCHINSON

Conducted by WILLIAM REID

THE MARRIAGE OF FIGARO (scene from Act III)	Mozart
Susanna (maid to Countess Almaviva)	JEAN CARROL
Count Almaviva	DAVID WARD
Figaro (his servant)	GORDON FARRALL
Doctor Bartolo	IRVINE PORTER
Marcellina (his housekeeper)	SHEILA YOUNG
Don Curzio (a lawyer)	DAVID WATKIN-JONES
MARTHA (opening scene)	Flotow
Lady Harriet Durham (Maid of Honour to the Queen)	ROSALIND ROWLANDS
Nancy (her friend)	EILEEN PRICE
Sir Tristram Mickleford (Lady Harriet's cousin)	ANTONY VERCOE
Servants to Lady Harriet	BETTY WOOD, JOAN HADLOW, SHIRLEY AUSTIN-TURTLE, DOREEN LANGHORN, ELISABETH ROBINSON, CATHERINE HUTCHINSON
Footmen... ..	DAVID HALL, EDWARD BYLES, KENNETH MCKELLAR

Conducted by ALEXANDER GIBSON

Produced by JOYCE WARRACK

Scene from PICKWICK	...	...	...	...	Charles Wood
Mr. Winkle	...	...	...	...	DUNCAN ROBERTSON
Mr. Pott (Editor of the Eatanswill Gazette)	...	...	...	...	GORDON FARRALL
Mrs. Pott	...	...	...	...	BETTY WOOD
Goodwin (the maid)	...	...	...	...	JOAN HADLOW

Conducted by FREDERICK MARSHALL
Produced by JOYCE WODEMAN

THE FAMILY PARTY

(from Martin Chuzzlewit by Charles Dickens)

Mr. Pecksniff	...	...	...	...	IRVINE PORTER
Merry	} (his daughters)	...	...	...	DOREEN LANGHORN
Cherry		...	...	...	SHIRLEY AUSTIN-TURTLE
Mr. Spottletoe	...	...	...	...	ANTONY VERCOR
Mrs. Spottletoe	...	...	...	...	BETTY WOOD
Mrs. Ned Chuzzlewit	...	...	...	...	ELISABETH ROBINSON
Her daughters	...	...	...	...	JEAN CARROL, SHEILA YOUNG
George Chuzzlewit	...	...	...	...	EILEEN PRICE
Anthony Chuzzlewit	...	...	...	...	ALAN THORNTON
Jonas Chuzzlewit (his son)	...	...	...	...	DAVID WATKIN-JONES
A grand-nephew of Martin's	...	...	...	...	KENNETH MCKELLAR
Chevy Slyme	...	...	...	...	DAVID HALL
Montague Tigg (his friend)	...	...	...	...	GORDON FARRALL
Other relations	...	...	...	...	DAVID WARD
	...	...	...	...	JOAN HADLOW, DUNCAN ROBERTSON
					EDWARD BYLES

Conducted by JOHN MATHESON

Director of Opera—CLIVE CAREY

Musical Director—RICHARD AUSTIN

Scenery designed and painted by DAN MULVILLE

Bust of Mr. Pecksniff by RITA LING Statue of Diana by ALAN COLLINS
Costumes arranged by PAULINE ELLIOTT Stage Manager—JOHN CLEAR

DRAMA

A performance was given by the Dramatic Class in the Parry Theatre on Friday, February 2nd, 1951, at 2.30 p.m., of "Quiet Week-end," a comedy in three acts by Esther McCracken.

"QUIET WEEK-END"

Cast in order of appearance :

Sam Pecker (occasional handyman)	...	...	...	GORDON CLARK
Mary Jarrow	...	...	...	Acts I and II—JOHANNA BRIDGES
				Act III—NANCY SCOTT
Sally Spender (14-year old Hoyden)	...	...	...	JILL GRIFFITHS
Miranda Bute	...	...	...	Act I—ELISABETH DAVIES
				Act II, Scene 1—KATHLEEN WEST
				Act II, Scene 2 and Act III—MAUREEN MELVIN
Mildred Royd	...	...	...	Act I—GABRIELLE PHILLIPS
				Acts II and III—BERYL BIBBY
Arthur Royd	...	...	...	DAVID WARD
Marcia Brent (the Royds' married Daughter)	...	...	...	MARGARET DOBSON
Bella Hitchins (maid to the Royds)	...	...	...	MARY JONES
Denys Royd (the Royds' Son)	...	...	...	KENNETH MCKELLAR
Adrian Barasford	...	...	...	IRVINE PORTER
Jim Brent (Marcia's Husband)	...	...	...	EDWARD BYLES
Ella Spender (Sally's Mother)	...	...	...	Act I—CATHERINE HUTCHINSON
				Acts II and III—CYNTHIA MOREY
Rowena Marriott	...	...	...	Act I—ROSEMARY BROWN
				Act II—CATHERINE HUTCHINSON

SYNOPSIS OF SCENES

ACT I.—The living-room of the Royds' cottage in Throppleton. A Friday afternoon in September.

ACT II.—SCENE 1. Saturday afternoon.

SCENE 2. Six hours later.

ACT III.—Sunday afternoon.

Produced by JOYCE WODEMAN

Stage Manager—JOHN CLEAR

COUNTY COUNCIL JUNIOR EXHIBITIONERS

A concert was given on Saturday, March 17, 1951, at 11.30 a.m. Piano solos were played by Pauline Hughes, Mary Grey, Christine Brown, Ian Andrews, Janet Potterill, Anne Wiggins, Margaret Keggins, Christine Day, Pat Hocking, Ann Brett, Rosemary Willson and Judith Gordon Walker; two-piano pieces by Robert Young and Joan Crawley. Violin solos were played by Muriel Attwater and Mary Cadogan, a viola solo by Joan Turner and a clarinet solo by Robert Gittings. The Senior Choir sang two items conducted by M. Humby, and the Junior Orchestra played three pieces conducted by V. Price, D. Tchaikoff and A. Emington respectively.

PATRON'S FUND

CONCERT OF NEW CONCERTOS—FRIDAY, JANUARY 19, 1951,
at 5.30.

CONCERTINO for Viola and Orchestra Ronald Tremain

CECIL ARONOWITZ

RIHAPSODY for Viola and Orchestra Dorothy Franchi

HERBERT DOWNES

CONCERTO for Solo Viola, Wind Quintet and String Orchestra Bridget Fry

GWYNNE EDWARDS

A Section of the London Symphony Orchestra

(Leader: GEORGE STRATTON)

Conductor: RICHARD AUSTIN

DATES, 1951

SUMMER TERM	...	...	...	April 16 to July 14
AUTUMN TERM	...	...	...	September 17 to December 8

In Barbara Kerridge's article "Music in Southern Rhodesia" in the last number of the Magazine, it was stated that a gift of miniature scores and 700 gramophone records had recently been made to the Rhodesian College of Music by the Arts Council of Great Britain. In point of fact, the gift was made by the Music Department of the British Council, to whom apologies are due for the error.

PROVISIONAL CONCERT FIXTURES

SUMMER TERM, 1951

It is hoped to keep to the following scheme, although it may be necessary to alter or cancel any Concert *even without notice*.

First Week

WEDNESDAY, APRIL 18, at 5.30 p.m.
Recital for Piano and Voice.

Second Week

WEDNESDAY, APRIL 25, at 5.30 p.m.
Recital of Sonatas for Violin and Piano.

Third Week

WEDNESDAY, MAY 2, at 5.30 p.m.
Recital for Voice and Violin.

Fourth Week

WEDNESDAY, MAY 9, at 5.30 p.m.
Chamber Concert.
FRIDAY, MAY 11, at 5.30 p.m.
Crees Lecture.

Fifth Week

TUESDAY, MAY 15, at 5.30 p.m.
Second Orchestra.
WEDNESDAY, MAY 16, at 5.30 p.m.
Chamber Concert.
FRIDAY, MAY 18, at 5.30 p.m.
Crees Lecture.

Sixth Week

WEDNESDAY, MAY 23, at 5.30 p.m.
Chamber Concert.
*THURSDAY, MAY 24, at 5.30 p.m.
First Orchestra.
FRIDAY, MAY 25, at 5.30 p.m.
Crees Lecture

Seventh Week

WEDNESDAY, MAY 30, at 5.30 p.m.
Chamber Concert.
FRIDAY, JUNE 1, at 5.30 p.m.
Drama.

Eighth Week

WEDNESDAY, JUNE 6, at 5.30 p.m.
Chamber Concert.

Ninth Week

WEDNESDAY, JUNE 13, at 5.30 p.m.
Chamber Concert

Tenth Week

WEDNESDAY, JUNE 20, at 5.30 p.m.
Chamber Concert.

Eleventh Week

WEDNESDAY, JUNE 27, at 5.30 p.m.
Chamber Concert.
FRIDAY, JUNE 29, at 5.30 p.m.
Choral Concert.

Twelfth Week

TUESDAY, JULY 3, at 5.30 p.m.
Second Orchestra.
WEDNESDAY, JULY 4, at 5.30 p.m.
Chamber Concert.

Thirteenth Week

TUESDAY, JULY 10, at 5.30 p.m.
Chamber Concert.

† *WEDNESDAY, THURSDAY, FRIDAY,
JULY 11, 12, 13, at 5.30 p.m.
Opera with First Orchestra.

Admission is free to all performances.

* Tickets will be required for these dates.

† * A limited number of tickets will be distributed on application for any ONE of these three performances.

H. V. ANSON, Registrar.

ROYAL COLLEGE OF MUSIC UNION

FOUNDED, 1906

President: SIR GEORGE DYSON.

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Hon. Secretary and Treasurer, R.C.M. Union Loan Fund:
MISS URSULA GALE.

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The Society consists of past and present pupils, the Officers of the College, and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Its activities include an Annual "At Home" at the College in the summer, an Annual General Meeting in the Autumn Term, occasional meetings at Members' houses, and other social fixtures.

The Subscription for present pupils of the College is 7s. 6d. per annum. All past pupils and others pay 10s. 6d. per annum, except Members residing outside the British Isles, who pay 5s. The financial year commences on September 1st.

The Union Office (Room 45) is open for business and enquiries on Tuesday and Wednesday afternoons from 2 p.m. to 4 p.m.

The R.C.M. Magazine (issued once a term) and the List of Members' Names and Addresses issued periodically) are included in the annual subscription to the Union.

A Loan Fund exists in connection with the Union, for which only Members are eligible as applicants.

THE R.C.M. MAGAZINE

FOUNDED 1904

A Journal for past and present students and friends of the Royal College of Music and official organ of the R.C.M. Union.

"The letter killeth, but the Spirit giveth life."

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